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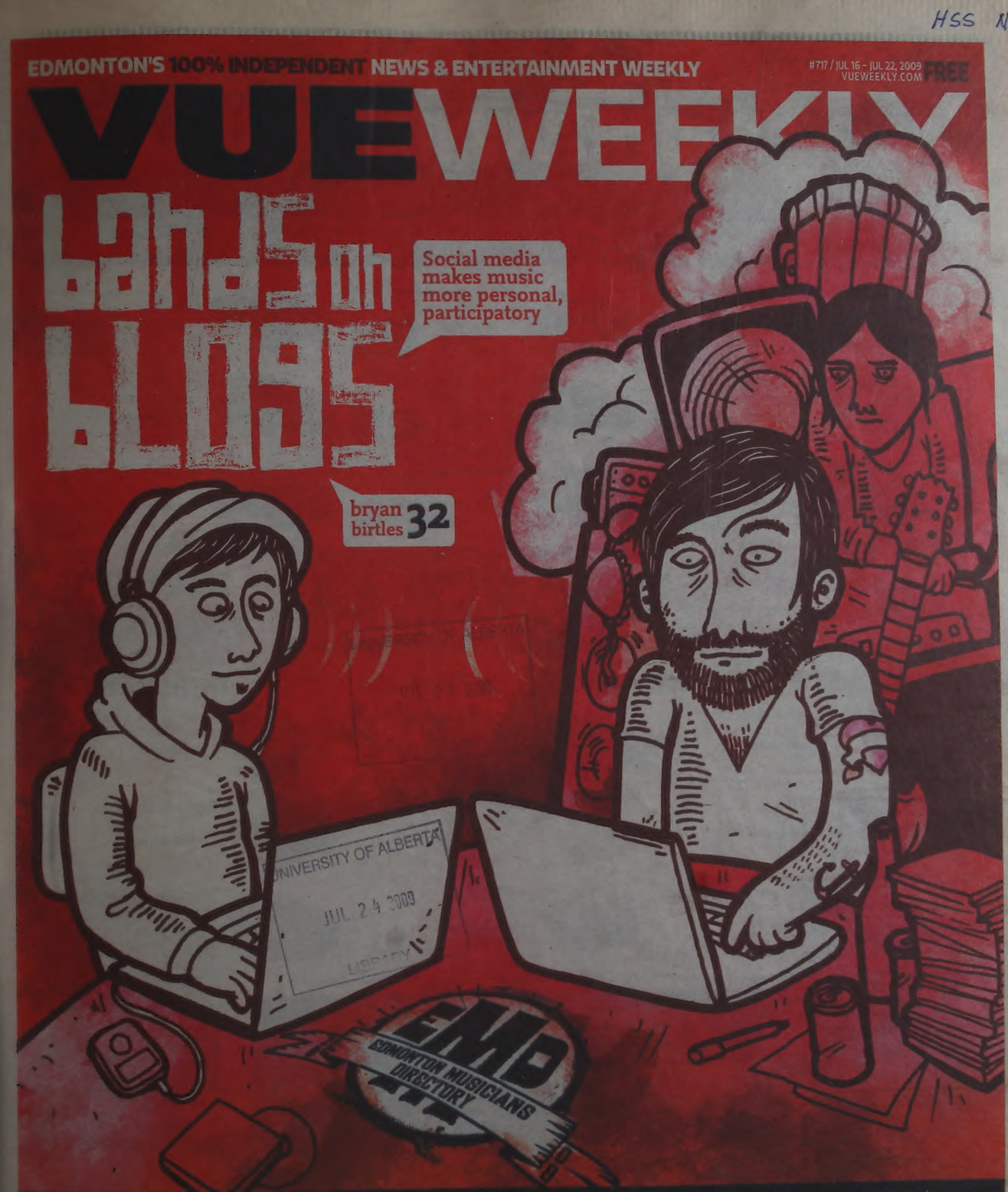

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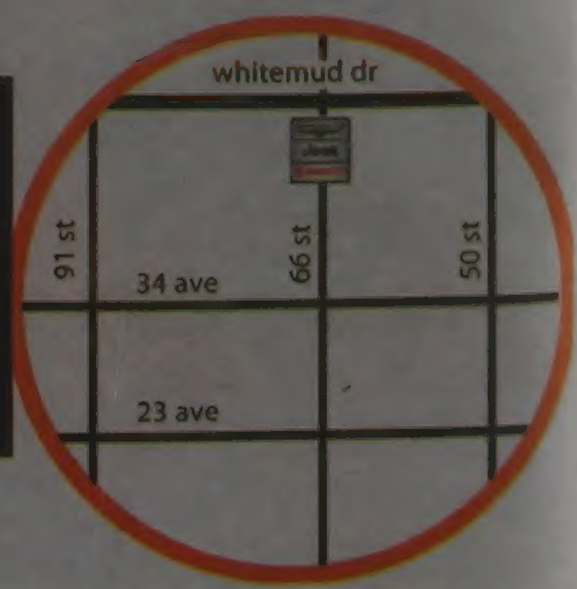

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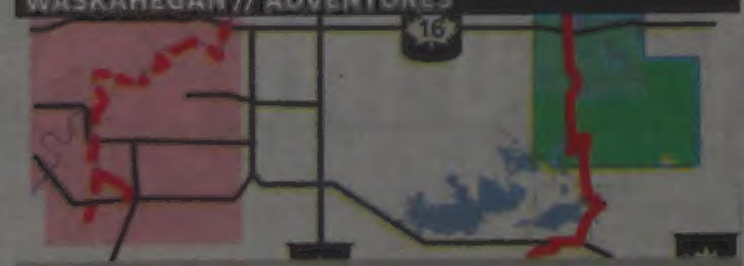

Follow Jeremy Derksen as he treks over 300 km of foot-blistering trails.
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VUE ONLINE

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Brian Gibson examines slackening satire

ARTS // REVUE
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VUE WEEKLY

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EDITORIAL

Vuepoint

Sounds healthy

SCOTT HARRIS
// SCOTT@VUEWEEKLY.COM

At first blush it sure sounds like a good news story: a report on a new initiative aimed at reducing the advertising of unhealthy food and drinks to children finds that all the companies involved met or exceeded the project's first-year goals. It's exactly the kind of initiative needed in the face of an epidemic in Canada, where one in four children are now considered overweight or obese.

Of the 16 companies which took part in the first year of the Canadian Children's Food and Beverage Advertising Initiative (CAI)—including heavyweights like Coca-Cola, McDonald's and Hershey—half met their commitment to do no direct advertising to children under 12 and the other eight far exceeded requirements that at least half their advertising go to promoting only products that met CAI nutrition standards, directing all of their advertising to promoting healthy options.

Of course, it's an entirely voluntary program overseen by Advertising Standards Canada, an national advertising industry self-regulatory body, which, like most industry self-regulators, works to ensure there's no actual regulation of industry.

It's also a program with odd standards. One laudable principle, that companies "not advertise food or beverage products in elementary schools," is weakened somewhat by its footnote: "This limitation does not apply to displays of food and beverage products, and charitable/not-for-profit activities including fundraising, public service messaging and educational programs." This allowed, for example, the Hershey's Track and Field Games to continue, and with it the promotion of such fitness-friendly products as Eat-More and Cigars Licorice Candy ... and almost every other imaginable marketing approach.

Participants were also required to adhere to "company-specific nutrition criteria," which to McDonald's means serving sizes of no more than 600 calories, where as much as 10 percent of calories can come from saturated fat, 35 percent from total fat and sugars could make up as much as 25 percent of total weight. Very healthy.

There's no doubt more needs to be done to encourage healthy eating in Canada, but a voluntary program that allows companies to set their own standards and quit when they want hardly seems like what we need. Perhaps a better approach, if such companies are truly committed to health promotion, is to stop fighting stricter government regulation aimed at the same goal, regulations with uniform and enforceable standards, that don't stop at age 12. V

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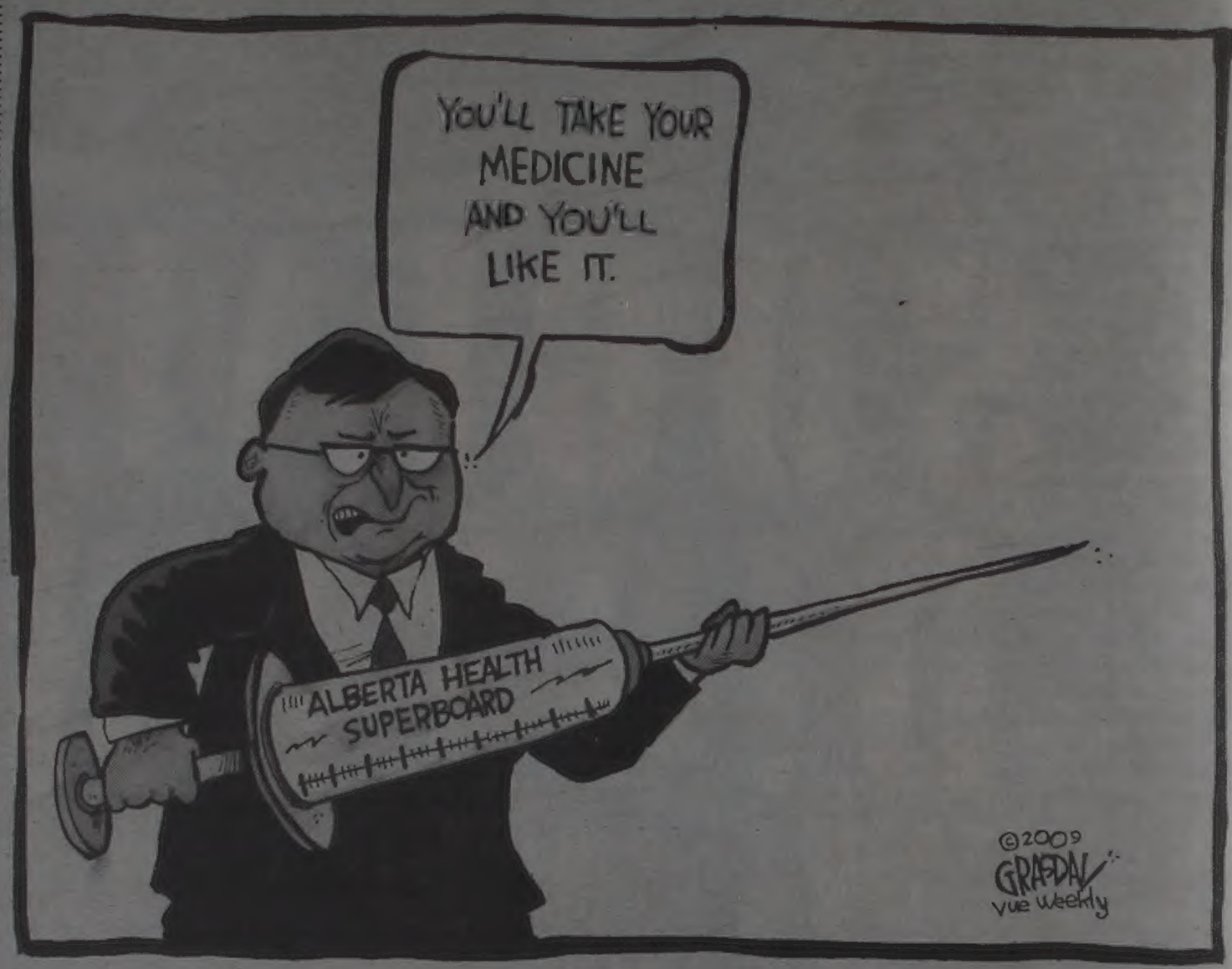


Letters

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (*Vue Weekly*, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in *Vue Weekly*. We reserve the right to edit for length and clarity.

SUN SALUTATIONS

As a former melanoma patient, I would like to congratulate Connie Howard on her very intelligent article discussing the issue of sunscreen safety ("Here comes the sun," Jun 18 – Jun 24, 2009). I have often worried that some of the ingredients in sunscreens cannot have been adequately tested. It is very much a question of trying to minimize the risks, whether you use sunscreen or not!

Keep writing articles like this—I am sure I am not the only one looking for such information. You are doing a real service.

Diane Hollingdale

LIGHTEN UP

As a member of Nutsak who was sent your review (New Sounds, Jul 9 – Jul 15, 2009) and who usually doesn't care that much about responding to this stuff, I just have a message to you and maybe you can pass it along to the white-boy indie rock nation iPisspod generation: lighten up.

Sam Shalabi

GOOD ENOUGH FOR A TWEET

Great article raising really important questions ("Dealing with Facebook after you Flickr out," Jul 9 – Jul 15, 2009). I even tweeted about it!

Jerry Aulenbach

CANADA HAS LOST ITS WAY

We read in the Foreign Press that ex-US Congresswoman Cynthia McKinney has been released by Israel after having been imprisoned when the ship she was on was seized in international waters by Israel. This was an act of war committed by Israel, yet we heard not one word in our "free" press in Canada. Our prime minister did not make a comment. We hear about the Somali pirates and an election in Iran, we hear about Michael Jackson, but not one word about this illegal act by our "great friend" Israel.

What Cynthia McKinney and 20 other people were doing was bringing relief supplies to the people of Gaza. The supplies included medicine, food and toys for children. All was seized by Israel to "protect their sovereignty." I guess crayons pose a risk to Israel's security? The main question remains: will Israel distribute these supplies to the Gazans or will they be confiscated? I leave that question with you because we will never hear the answer because Israel can do no wrong in the eyes of our government.

"Canada stands with Israel" is a famous statement made by Prime Minister Stephen Harper just before Operation Cast Lead, which devastated Gaza, began last December. Canada not having the courage to stand against evil when it is being perpetrated makes us equal partners in these atrocities. We are complicit in the death and destruction and in seizing relief supplies and imprisoning those bringing them.

We should hang our heads in shame for keeping our eyes closed to the illegal acts being committed against the Palestinians and those trying to bring them aid. This is not the Canadian way. And so, it appears that we as a country have lost our way. Though wrong is wrong no matter who does it, Israeli actions are being accepted without comment.

Rebecca Gingrich

CORRECTION

Due to an editing error, last week's Queermonton column ("Speaking more queerly," Jul 9 – Jul 15, 2009) was accidentally credited to Tamara Gorzalka. The column was actually written by Ted Kerr. Sorry, Ted.

State of denial

New book challenges the claims and influence of AIDS denialists

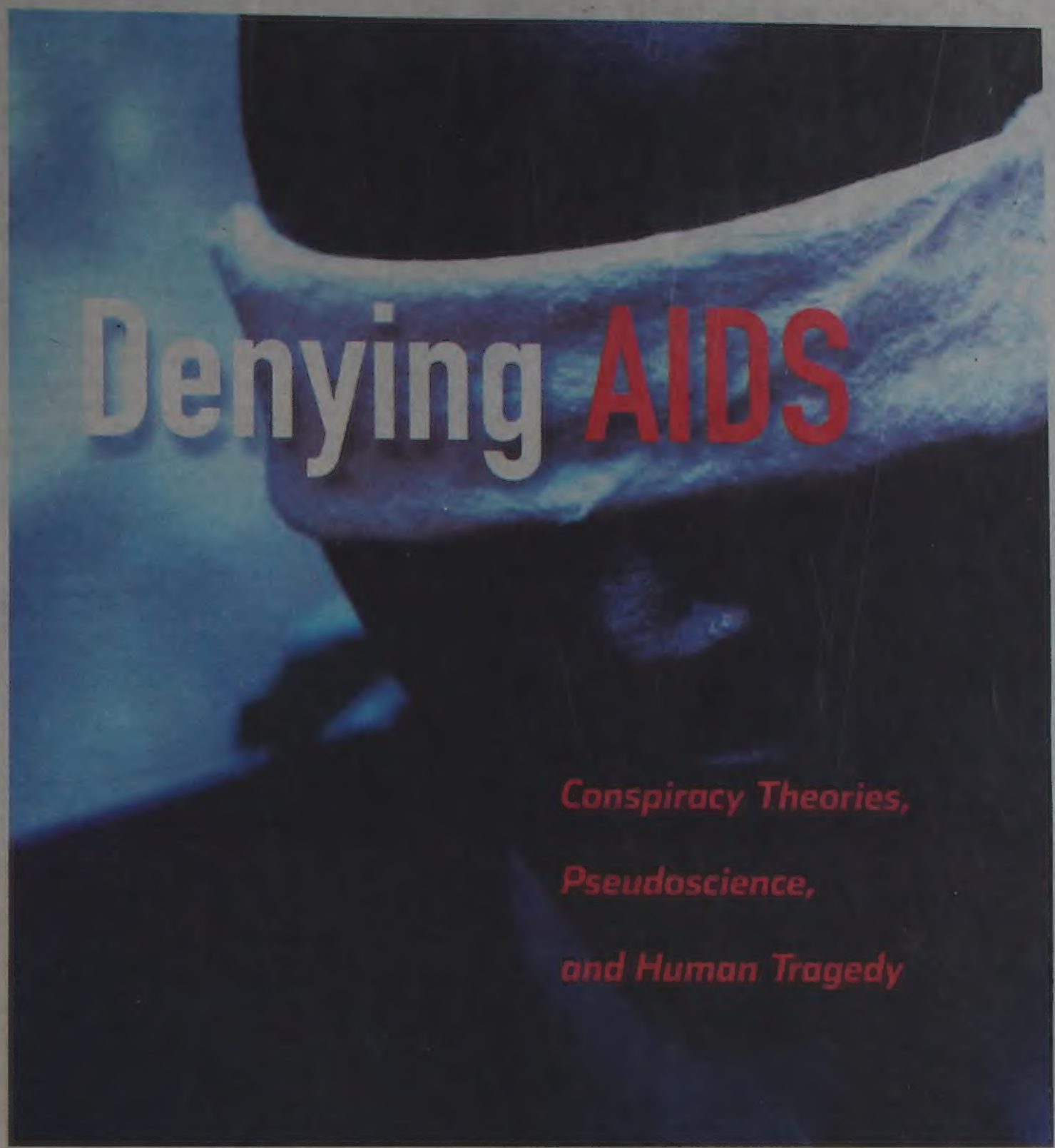
BRYAN BIRTLES
//BRYAN@VUEWEEKLY.COM

As the first global pandemic in the age of modern media, HIV and AIDS have long been the subjects of wild rumours and misinformation. First recognized in the two socially marginalized groups of intravenous drug users and homosexual men, HIV and AIDS became lightning rods for vicious stigmatization and various untruths about how the disease could be spread. Public relations campaigns featuring celebrities and scientists fought against the misinformation which erupted in the media in the late '80s and early '90s, and were effective at ridding the general consciousness of false notions such as that AIDS could be transmitted through mosquitoes or by coming into casual contact with an infected individual.

In more recent years, however, the Internet has given rise to a new wave of rumours—AIDS denialism. Stimulated by the wider audience and the ability to say anything on the Internet, a small group of people who don't believe that HIV causes AIDS or who believe that the antiretroviral therapies used to combat HIV and AIDS are toxic poisons, have begun to communicate with each other, create outreach materials and try to influence others.

In some cases, this influence has been vast, and deadly. Influenced by information from the Internet as well as direct contact with a number of prominent AIDS denialists, former South African president Thabo Mbeki refused to implement a significant antiretroviral therapy program in that country, while at the same time denying that HIV caused AIDS. These actions, coupled with his government's promotion of vitamins and natural "cures" as better alternatives than antiretroviral therapies led to an estimated 330 000 deaths between 2000 and 2005, according to a 2008 Harvard study.

It was this power and influence over life-and-death policy decisions that attracted Seth Kalichman to the topic of AIDS denialism. A professor of psychology at the University of Connecticut and a National Institutes of Health (NIH)-funded AIDS researcher into the behavioural factors of AIDS, Kalichman has recently written a book about the denialist movement, entitled ***Denying AIDS: Conspiracy Theories, Pseudoscience, and Human Tragedy***, which outlines the history of denialism as well as its consequences. Chief among these consequences is the scores of deaths in South Africa, he says, but the effect of misinformation available to anyone with an Internet connection can be felt much closer to home.



DENY, DENY, DENY >> Seth Kalichman's *Denying AIDS* takes on the denialists // Supplied

"Once you start looking at what was happening in South Africa you see then also what's been happening in Canada, in Australia, in the UK, in the US, in Mexico, really on every continent," he says. "It's the promotion of false information that is confusing people that there is actually a debate about AIDS, that is telling people that they don't have to worry about their HIV test results because just as many scientists say HIV doesn't exist. It's that promotion of false information that's the problem."

Making a clear distinction between denial and denialism, Kalichman explains that it is natural for anyone facing the spectre of a life threatening disease to experience denial, to say, "This can't be happening to me." The problem is that when vulnerable individuals facing such a diagnosis go looking for information, they're faced with well-organized and slickly packaged websites purporting to offer medical information, but which ultimately deny that AIDS exists or that HIV causes AIDS.

"Those are really the victims of AIDS denialism, people who are seeking information and can't tell the difference between quality medicine and science and quackery and pseudoscience," Kalichman says, explaining that researchers may never know how many people have been convinced to forego legitimate therapies based on the conspiracy theories of AIDS denialists. "It's normal and natural for anyone who's diagnosed with a life-threatening disease to experience denial. What AIDS denialists are then saying is, 'You're right. It's not happening to you—there is no such thing as HIV causing AIDS. You really need to look at this information—it may not even be something you need to worry about.' These are the claims that have taken on a life of their own."

As a psychologist, however, Kalichman's interest in studying AIDS denialists wasn't solely about reducing the harm being caused by the myths these groups propagate; he was also interested in the type of mindset that could incubate the vast conspiracy theories needed to explain why scientists and governments would work so hard to promote "false" information.

"People who buy into AIDS denialism and people who are propagating AIDS denialism are psychologically interesting—they represent some interesting traits and vulnerabilities and I don't think anyone's been trying to understand the AIDS denialists," he says, explaining that while they don't share one characteristic, most denialists believe there is a conspiracy between pharmaceutical companies, academics and governments to promote the idea that HIV causes AIDS in order to make money off the disease.

"Everyone who promotes AIDS denialist ideas have a real suspicion against the government, against the pharmaceutical companies, academics and science and so there's a complete and total rejection of, for example, the enterprise of peer review, that it's set up to sustain the status quo."

In order to get closer to the people he was studying, Kalichman went undercover, posing as "Joe," a student of public health interested in alternative theories of AIDS—a claim not necessarily untrue. By doing so, Kalichman got an insider's perspective on the movement and its leaders.

"I thought the best way to understand what's going on with this is to get an inside view," he says. "These guys would never talk to me, they'll never trust me—Seth Kalichman is an NIH-funded researcher, there isn't anywhere in the world that I'm going to get an accurate representation of what they're about."

CONTINUED ON PAGE 8 >>

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Two cheers for two degrees

Deeper cuts needed than G8 and other leaders agreed to, but a two-degree limit is the best we are going to get now

PROMISES, PROMISES >> Domestic politics meant the leaders of the G8 and G5 agreed to what they could, not what is necessary (Supplied G8 website/Ansa photo by: Massimo Percossi)

DYER STRAIGHT
gwynne@vueweekly.com
Gwynne Dyer

This is how the human race does business. What the G8 summit in Italy decided to do about climate change last week was much less than is necessary, but the very best that a realist could have hoped for. Some tens of millions of people will probably die as a result, or some hundreds of millions if we are really unlucky, but there is still time to avoid the worst. And anyway, it can't be helped: this is the way we do business.

An example. President Barack Obama has hired the best people in the business as his climate advisers. They know exactly how grave the situation is, and so does Obama. Yet when his chief scientific adviser, John Holdren, was asked why the US would not commit to the same target for greenhouse gas emissions by 2020 as the European Union, he replied as follows.

"If we had not wasted the last eight years, we could probably achieve that target. But we did waste the last eight years and in consequence, it doesn't make a lot of sense for us to officially embrace a target that is not realistically within reach." Analyze that sentence, and what it says is: we didn't do what we should have for the past eight years, so we can't do what we should for the next 12 years either.

Get upset about it if you like, but this is how the system works. Obama cannot ignore the fact that climate change denial is still stronger in the United States than anywhere else, and that much of the US Congress is a wholly owned subsidiary of the fossil fuel industries. He's going as far as he can, for now. He can't go any farther even if what he's doing is not good enough, which it isn't.

All the parts of the system work like that, not just the American parts. The Indian government, for example, cannot ignore the resentment felt by most Indians when their country is asked to cut its greenhouse gas emissions and slow its own development to deal with a problem that India had little role in creating.

Almost all the excess greenhouse gas that is in the air now were put there by the old industrialized countries, yet the newly industrializing ones like India will be hurt first and worst by the resulting climate change. Cutting their emissions means slowing their escape from poverty, which the old rich countries were never required to do—and if they refuse, climate change will hurt them even faster and worse. No matter which way they jump, India's decision-makers will face the anger of the voters.

Every country comes to the table with powerful lobbies at home to satisfy, and it's something of a miracle that the 18 biggest emitters, countries that together account for 80 percent of human greenhouse gas emissions, all managed to agree that the average global temperature should never be allowed to rise more than 2 degrees Celsius above the 1900 level. But there were other important things that they didn't agree on.

The big industrialized countries of the G8 (US, Russia, Japan, Germany, Britain, France, Italy and Canada) said they would cut their emissions by 80 percent by 2050, and asked the developing countries to cut their emissions enough to produce 50 percent global cuts by the same date. The developing countries refused.

But those same rapidly industrializing countries of the G5 (China, India, Brazil, Mexico and South Africa) then called the rich countries' bluff by demanding that the G8 set an interim target for emissions cuts by 2020. Any leader can make promises for 2050, safe in the knowledge that they won't be around by then. Promises for 2020, on the other hand, may fall due while you're still in the game—so the G8 leaders refused.

Nevertheless, the idea that all these countries, plus five other big emitters (the European Union, Indonesia, Egypt, South Korea and Australia) would actually agree in mid-2009 on a never-exceed target of +2° C would have been seen as fantasy only 18 months ago. "It certainly doesn't give you a roadmap on how you should get there but at least they've defined the destination," said Rajendra K. Pachauri, the chair of the Inter-Governmental Panel on Climate Change.

Well, not quite, because even at only 2° C hotter the world would be running out of food (global warming hits food production very badly), and that would lead to waves of refugees, failed states, and savage local wars over the remaining water, especially in the sub-tropical regions. Moreover, the two-degree target gives us only a 50 percent chance of avoiding tipping points that would lead to runaway warming.

So we ought to have much more ambitious targets now, and strict penalties for those countries that miss or evade them. Our children's future really does depend on it. But we can't have stricter targets yet, because the international political system does not work that fast—and we have no time to redesign it.

If we are lucky, some early disasters that don't kill too many people will frighten the world's countries into accepting tougher cuts in emissions while there is still time to avoid the worst, but this is the best that we are going to get for now. So two cheers for the two-degree limit. V

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.

DENYING AIDS

<< CONTINUED FROM PAGE 7

His approach has garnered a fair amount of criticism from denialist camps, which at the same time asserted that no one told him anything they wouldn't have told anyone else. Nonetheless, his book has been decried by many as unethical from a research standpoint, a claim Kalichman refutes.

"There's no question that I wasn't doing research—this was not a part of my research, this was on my own time and it was to write this book. It's not like my NIH-funded research—I don't have a grant to study the AIDS denialists and I went through some unethical procedure," he says. "It was more, and I say this in *Denying AIDS*, like the work that a journalist would do than what an AIDS researcher would do."

Kalichman has also been criticized for comparing AIDS denialists with Holocaust denialists, but Kalichman asserts that it's a fair comparison—no matter what kind of denialism is being talked about, whether it's AIDS, the Holocaust, climate change, the anti-vaccine movement or the 9/11 truth movement, the tactics, rhetoric and mindset is always the same.

"The principles that they're all built on is a mistrust of the historical record. In the case of Holocaust denial there's a promotion of the idea that there is a debate between historians, and the same could be said between scientists on the AIDS side. Holocaust deniers will cherry-pick historical facts and pull them out of context, AIDS denialists do the same thing, they cherry-pick the science. When you present a Holocaust denier with evidence that the Holocaust did exist to refute what they said, they change what they said, they do what is called 'moving the goal posts' and AIDS denialists do the same thing," he says. "So I don't think it's unfair, I think it is what it is."

Delving so deeply into AIDS denialism gave Kalichman an understanding of the structure that underlies the entire movement. On the one hand, he says, there are what he calls the academics, individuals who present themselves as scientists or as authorities on the subject. On the other are the activists, mainly HIV-positive people such as Karri Stokely or the recently-deceased Christine Maggiore (who died from AIDS). The activists are in denial about their status, and want desperately to believe that there is no such thing as HIV or AIDS. These two groups rely on each other—the academics need the attention and the activists need the assurance—and the proselytizing by both groups brings new converts.

"The academics are coming at this from a completely narcissistic, self indulging, on-the-world-stage-opportunity place. They're just asking to be treated like legitimate scientists on equal par with everybody else—that's what they want, and they see this as a way to get it," he says. "People like Karri Stokely are clearly in malignant denial—it's so unacceptable to believe you have a life-threatening disease when you have two little kids—it's perfectly clear why that would be so hard. People who buy into AIDS denialism are motivated by that same place. She, like Christine Maggiore, has taken it to a different level—where the bubble is so fragile around her that she has to maintain this reality and convince everyone else that HIV is a fraud."

Ultimately, Kalichman hopes that his book will help people diagnosed with HIV or AIDS. Not only are all of the royalties from sales of the book being donated towards purchasing antiretrovirals in Africa, he's hoping that the book will help sort out the misinformation that exists on the topic of HIV and AIDS and can cause such harm to newly diagnosed people just looking for legitimate information.

"I'm part of that group that believes we really can't ignore these guys—we have to be out front calling them on what they're saying and pointing out who they are. They are not legitimate scientists, not one of them, and I think people need to have that kind of information so they can sort it out." V

DENYING AIDS: CONSPIRACY THEORIES, PSEUDOSCIENCE, AND HUMAN TRAGEDY
BY SETH KALICHMAN
205 PP, COPERNICUS BOOKS
$33.95

NEWS

Roundup

WIN FOR THE SAGE-GROUSE

Environmental groups are celebrating what they say is a landmark decision by a Vancouver federal court, which found that Minister of the Environment Jim Prentice violated federal law by refusing to identify critical habitat in a recovery plan for the endangered greater sage-grouse.

The court ruled in its July 9 decision that it was "unreasonable" that the minister has failed to designate critical habitat of the bird given the amount of available scientific information about the sage-grouse and its breeding grounds.

"This decision confirms our view that the minister of the environment is routinely breaking the law by refusing to identify the habitat of species on the brink of extinction," said Devon Page, the executive director of Ecojustice, which brought the case on behalf of a number of environmental groups in Alberta and Saskatchewan. "This is only one in a series of endangered species cases we've had to bring to force the government to do its duty."

Once widespread, the sage-grouse, known for its elaborate mating dance, has been listed as endangered since 1998. Environmentalists say their numbers have dropped across the Prairies partly as a result of habitat fragmentation from oil and gas developments.

"The sage-grouse case will put an end to years of government inaction," said Cliff Wallis, the vice-president Alberta Wilderness Association, one of the organizations represented in the case. "There is reason to believe endangered species across Canada will finally receive protection with federal courts forcing the government to obey its own laws."

The government's legal counsel is reviewing the decision.

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Still some fight left in 'em

Despite legal setback, those opposed to sale of Epcor generating assets pledge to continue the fight

SAMANTHA POWER
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The April 17 closed-door decision by city council to sell off its power-generating assets to create Capital Power has left Edmontonians with much to debate around the issues of privatization of public assets and the need for greater transparency under the pyramid.

Since the announcement in early May—fully three weeks after the deal was approved by all but two city councillors—a range of voices has decried the move, charging that city council abandoned its democratic duty by making the decision in secret, while others believe the sale itself should not have occurred. Many Edmontonians became concerned about the public nature of the city-owned company and the future security of public resources and assets. Richard Zwicker was among them.

"When I heard of the sale on May 8 I was gobsmacked," Zwicker recalls. "I called public interest groups in the city and tried to find out who was going to do something about this. It turns out a number of other people were making the same call, and so we formed Our Power."

Our Power is the citizen action group which filed a court injunction in an attempt to stop the closing of the sale, which was rejected on July 3 by Court of Queen's Bench Justice Ged Hawco, giving the green light to the initial public offering for Capital Power.

But even though the group failed to stall the sale, Zwicker says the group plans to move forward in its campaign to challenge the sale, both inside and outside the courtroom, as it looks forward to the next round of municipal elections in October 2010.

"This is not a done deal. We have standing in the courts to examine everyone on council under oath," Zwicker says. "But we don't want to rely on the courts. We are putting together a campaign and building Our Power to initiate a petition for the next election that would call for a plebiscite on the sale. We need 85 000 signatures in a period of 60 days. But our main message right now is that this is not a done deal, as the mayor and Epcor would have you believe."

WHOSE POWER? >> The Genesee Generating Station is one of 31 generating facilities now owned by Capital Power // Supplied, Capital Power

But Bill Pidruchney, the lawyer bringing the case forward on behalf of Our Power, says that since the decision was made in secret, the group's legal strategy is necessary to properly inform Edmontonians about the details of the sale.

Another legal action calling for a judicial review of the sale was filed on July 7 by the Alberta Federation of Labour, Civic Services Union 52 and CUPE 30.

"It seems the only way citizens are going to find anything out is through the courts, rather than the open and transparent government we expect from our leaders," Pidruchney says.

What Edmontonians do know is that they own less of Epcor now than they previously did. The April 22 decision put the power generating aspect of the business into a publicly traded company, 71 percent owned by Epcor and 29 percent owned by shareholders.

But Ward 5 Councillor Don Iveson, who voted in favour of the deal at the meeting, says council did the best job it could for the city and insists that the sale doesn't significantly change the status quo, since the power-generating aspect of the business already had a publicly traded side in Epcor Power LP, which Epcor owned just 30 percent of.

"Functionally, Edmonton Power was privatized into Epcor; it was privatized in 1996," Iveson says. "So I understand the frustration that it's not under public ownership, but ownership does not mean that it was under our control. This is really just a restructuring of our ownership, not a restructuring of control that we didn't really have."

But Zwicker insists something has changed, and he says the Our Power campaign aims to let Edmontonians know what they might be missing out on now that the sale has happened.

"If you look at when they deregulated power to make it easier to invest in power generating assets, the risk for producing power is nil. Everyone needs power," Zwicker says. "By owning our own portion we can control how much we put into the grid. Even though the rate is not controlled there is a return to Edmontonians and a security of supply, instead of shipping it down off the border, which I fear will happen. I am frightened for the future of our public resources."

But it's precisely that deregulated market, including the federal government's recent changes to rules on income trusts and future environmental regulations on fossil fuel-based industries, that Iveson says made city council think twice about continuing to be in the power generation business.

"Epcor representatives suggested, as the electricity-generating aspect of the company is the riskiest, we should look at a model to reduce the risk and potential fluctuations in our dividends," he says. "So the decision was the power-generating business would be put into Capital Power, and sell a portion of that company to raise money to grow the three stable lines of the company: fresh water, waste water and electricity transmission."

Despite voting in favour of the deal—only councillors Ben Henderson and Amarjeet Sohi voted against it, while Linda Sloan was absent from the meeting due to a family emergency—Iveson has been outspoken about his discomfort with the process through which council arrived at such a critical decision.

"I was really uncomfortable with the private nature of the decision. I asked an awful lot of questions of our legal counsel, Epcor's legal counsel and their independent counsel," he says. "Then we talked about it as a city council a great deal to do this decision publicly and it was ultimately decided that we had to put the whole decision together first and then make the decision public."

The whole experience, Iveson says, has made him realize some changes are required to ensure adequate public input on similar decisions in the future.

"On July 22 I'm bringing forward a motion to council to move us closer to public disclosure on decisions as Epcor shareholders," he says. "It will look at amendments to our bylaws, the Epcor shareholder agreement and their bylaws as a corporation to ensure, particularly with assets owned by the City of Edmonton, that any further business cases for sale would have to come to the City of Edmonton, rather than these closed-door sessions as shareholders."

It's a sentiment that Zwicker can definitely agree with. He argues that the way the decision was made, and the overlapping roles of city councillors and Epcor shareholders means the decision was a violation of the *Municipal Government Act*, and something that needs to be clarified before similar decisions are made in the future.

"City councillors pretended they were shareholders of Epcor to make the decision," he says. "They didn't need to and we believe we have strong legal grounds that it violates the act." V

Proven prevention?

WELL, WELL WELL
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Connie Howard

Not H1N1, human or swine, but yet another new flu strain announced by Canadian officials, this one with genes from a seasonal H1N1 strain and a swine H3N2 strain—it's enough to make our heads spin, unless of course we remember that viruses swap genes and create new strains almost as often as we humans swap phone numbers and run for the cure.

Health Canada has issued reminders to stick to proven antiviral drugs, and to avoid unproven alternative remedies. But proven treatments are hard to come by. Late last year, the US Centers for Disease Control and Prevention (CDC) advised against Tamiflu treatment of the seasonal flu, because 49 out of 50 samples tested resisted the drug. And this week, we learned that some cases of Tamiflu-resistant swine flu have been showing up. Not that we didn't already know that viruses regularly become resistant to drugs. Like us, they want to survive, and will mutate to do so.

All of which makes the description of "proven treatment" a tad questionable: Tamiflu is known only to potentially shorten the duration of the flu by one or two days, to be mostly ineffective unless administered within 24 hours of symptoms showing up and to somewhat reduce the risk of secondary infections. It isn't recommended for pregnant or breastfeeding women, or for anyone with kidney, respiratory, heart or other serious health conditions. Health Canada also issued a Tamiflu warning a few years ago around reports of infrequent but serious reactions that included self injury, hallucinations, respiratory failure, heart palpitations and death.

The FDA found no causal relationship between the drug and the reactions, but really, whether it was the drug or a resistant flu virus causing those kinds of problems, it all sounds more limited and risky than it does proven or therapeutic. Still, the US plans to give 420 000 treatment courses of Tamiflu to the Pan-American Health Organization to help fight the swine flu in Latin America and the Caribbean.

Tamiflu's benefit to Gilead Sciences (which holds the patent), to Roche and to major shareholders such as former Gilead chairman Donald Rumsfeld, who not long ago refused to comment for journalists on the matter of vested interest, is, however, much less uncertain than its benefit to us.

And speaking of Rumsfeld and all things defensive and offensive and war-like, the International Red Cross reported last week that six months after Israel's offensive in Gaza, Palestinians there are still feeling it immensely—it has stolen the health of thousands of children there. Malnutrition, acute anemia, stunted growth and sonic-boom induced deafness is widespread. Over half the population under the age of 12 are seriously depressed and have been found to have no will to live, and power fluctuations make even the temperatures of incubators for newborns uncertain.

But the self-absorbed, wealthy West makes up for misdeeds by doing good things too in far-away places, no? Like with the $500 million the Bush Administration gave for AIDS drugs to Africa in 2002. The main component of the gift was a drug called nevirapine, a drug whose toxicity was well-known enough that it had already been pulled out of the FDA approval process for use in the US at that time.

Trials were run in Africa though, and 38 babies died in the study, 16 on nevirapine, 22 on AZT. As a result, nevirapine was, because it was less deadly than AZT, deemed safe and effective for preventing mother-child transmission of HIV—even though transmission rates vary widely and have been shown in some studies to be as low as 12 percent without any drug interventions, and even though the transmission rate in this study with nevirapine was 13 percent.

Dr. Edmund Tramont of the National Institute of Health (NIH) censored the reporting of the thousands of toxic reactions, and fellow AIDS researcher Dr. Jonathan Fishbein got fired for outing him.

Juxtapose that with an earlier study that had shown an unproven alternative treatment, vitamin A, to reduce transmission to seven percent—a finding which is consistent with a large body of literature linking nutritional status to HIV positive readings and health problems of every kind—and the mind boggles.

But supplying nutritious food and non-pharmaceutical solutions to epidemics sounds so basic, so primitive, so inadequate—and bringing antiviral drugs and democracy and the promise of the excesses of capitalism to the rest of the world is so modern, so powerful and glamourous, so very right. And so good for the economy here in the land of milk and honey. V

Issues

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of *Vue Weekly*.

Read his lips ...

Stelmach's vow not to increase taxes is irresponsible and undemocratic

RICARDO ACUÑA

Any political strategist will tell you that it is not bright to discuss taxes and, in particular, tax hikes in the middle of a recession. This little bit of conventional wisdom, however, has not managed to keep Premier Ed Stelmach and several members of his cabinet from putting Alberta's tax revenues front and centre in the public eye over the past few weeks.

Numerous cabinet ministers have in the past month mused publicly about the need for, and inevitability of, tax hikes to balance the province's books. Sustainable Resources Minister Ted Morton was perhaps the most unequivocal in his assertion to reporters that tax increases were inevitable, but even Treasury Board President Lloyd Snelgrove got into the game by musing publicly about the need for a sales tax in Alberta.

Premier Ed Stelmach put an end to all this speculation when he told reporters point blank last week that "as long as I'm premier of this province there will be no tax increases." He also made sure reporters knew that "that's a very clear message I sent to cabinet, a very clear message to my caucus."

The premier accentuated his very clear message by proceeding to roll back the increase in alcohol taxes that was introduced with the provincial budget just a few months ago—a move which will effectively take $180 million out of provincial coffers this year.

As always, the economic and political advisability of this move was never mentioned by the premier. Albertans have never been presented with an assessment demonstrating that current tax rates are adequate or appropriate. It seems as though Ralph Klein arbitrarily decided during his tenure as premier where taxes should be set and how they should be structured, and now Mr. Stelmach is willing to defend those rates as the gospel truth. Keep in mind that Mr. Klein also had no analysis or rationale for where he pegged the tax rates—they seem to have been set based on numbers he pulled out thin air. So why is the premier defending those same rates and structures so adamantly?

'NO NEW TAXES' >> Well, I guess it did work for George Bush *Courtesy Office of the Premier*

Perhaps it's time the government in this province got a short lesson in basic economics. Individual and corporate taxes are any government's most stable and ethical revenue sources, followed closely by its investment income. In Alberta, however, our government has chosen to forego stability of revenue and depend instead on income from the oil and gas sector to finance its goods and services.

In the 2008/09 fiscal year, over one-third of provincial government revenue—the funds the government uses to fund the goods, services and infrastructure that Albertans depend on—came from non-renewable resources. The stupidity of depending that heavily on a revenue source that is that volatile should be evident to anyone who has lived through the last three oil price collapses in Alberta.

The philosophical premise behind taxation is simple. Things like roads, health care, education and police services would be next to impossible to accomplish in any significant way if we were each individually responsible for them. They only become possible, and much more affordable, if we all pool our money and pay for them collectively, with the governments we elect making sure that the money is being spent according to our collective wishes and priorities. Because corporations and businesses also directly benefit from the goods, services and infrastructure in place, it is only natural that they foot part of the collective bill as well.

Given that foundation, it should be fairly straightforward to determine optimum rates for individual and corporate taxes. You do a calculation of the costs of providing the goods and services that people in a jurisdiction need and have prioritized, and you set your tax rate accordingly. This may be a substantial over-simplification, but it is the essence of how taxation works.

Successive Alberta governments, however, seem to have gotten the entire thing backwards. It seems they have started from a place of arbitrarily deciding what the tax rate should be, and then proceeded to determine what services can be "afforded" at that level of revenue. This despite the reality that in poll after poll Albertans have made it clear that they are willing to pay the taxes necessary to ensure that the core services and infrastructure they need are properly funded.

The bottom line is that there is more than enough room in Alberta to wean ourselves off of volatile natural resource revenues and move toward a more stable system of taxation. The government's own figures suggest that re-instituting a progressive tax system (instead of the current flat tax) and bringing the tax rates more in line with those of other provinces would generate increased revenue of between $8 billion and $15 billion per year.

Even if we focus on the low end of that range, an extra $8 billion this year would be more than enough to meet our budget shortfall this year, and allow us to make much-needed new investments, instead of arbitrary cuts, to the goods and services we collectively rely on. Moreover, because the figure is based on the low end of the range, we could do this without negatively impacting the provincial economy in any way, as we would still have the lowest taxes in the country. In fact, the added investment in public services and infrastructure would actually serve to create jobs and stimulate the economy. Isn't that what we're ultimately after in the midst of this recession?

In the end, Albertans have made it clear what they expect from their government in terms of public services and infrastructure. It is irresponsible and undemocratic of the Stelmach government to ignore those wishes based solely on an ideologically driven imperative to keep taxes artificially low and eliminate public services. Albertans should be outraged by the premier's assertion that he will never raise taxes, and they should demand a public accounting of how he intends to continue providing the services they need without addressing revenues. Every budget has two sides, and Albertans deserve a government that is willing to look at both.

Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta

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Over the next two years, leading up to our 25th celebration, we will spend time honoring our early champions, reflecting on the past, and remembering those we have lost to HIV and AIDS

DEBRA JAKUBEC, EXECUTIVE DIRECTOR

HIGHLIGHTS FROM THE 2008 HIV EDMONTON ANNUAL REPORT

FUND DEVELOPMENT AND VOLUNTEERS

FUND DEVELOPMENT

Last year saw many exciting changes in Fund Development for HIV Edmonton. At the end of 2007/2008, 74% of HIV Edmonton's revenue came from the single source of contribution agreements. Looking ahead to the agency's future, the board and administration recognized the need to diversify funding sources.

VOLUNTEER PROGRAM

For the past 23 years, HIV Edmonton has been able to provide programs and services to our clients and community because of the dedication, kindness, and compassion of our outstanding volunteers.

In 2008/2009, 332 dedicated volunteers donated 1,473 hours to the cause, allowing us to continue to provide programs and support to those who need it most.

SUPPORT AND OUTREACH

SUPPORT SERVICES

In 2008/2009, HIV Edmonton continued to offer high-quality support services to people living with HIV, their friends and family members, and those at risk. This year the Support and Outreach team saw a drastic increase in the number of clients accessing our services and the number of visits to our office by people requesting support. Over 5,344 people came to our office asking for support.

ROSS ARMSTRONG PROGRAM

The Ross Armstrong Program gives people living with HIV vitamins, hygiene supplies, and a $10 grocery card. This year we had 477 visits to the Ross Armstrong Program.

We also held a summer BBQ and a Christmas dinner. Both were thoroughly enjoyed by all who attended and the Christmas dinner was remarkably successful. With the support of volunteers and the board, we served a traditional turkey dinner to 65 appreciative people.

COMMUNITY EDUCATION

REACHING RURAL COMMUNITIES

Early in 2008, the Alberta Community HIV Fund notified HIV Edmonton that we would receive funding to provide services to the Alberta Health Service areas formerly known as the Aspen and East Central Health regions.

HIV Edmonton provided two-day HIV and AIDS training for eight nurses and sexual health consultants from the former Aspen and East Central regions. HIV Edmonton would like to thank those participants for their collaboration and support in making HIV Edmonton's education programs more accessible to communities across Alberta.

RURAL WORKSHOPS

HIV Edmonton worked with Brian Huskins, educator, advocate, and principal associate of Huskins & Associates Consulting, Inc. to deliver HIV presentations to 11 educational institutions in rural areas surrounding Edmonton.

1,191 grade 9–12 students in rural areas received our workshop

Before the workshop, 44% of rural students reported "fair" knowledge of HIV and AIDS. After the workshop, 72% reported "very good" knowledge of HIV and AIDS.

BODYMAPPING

In the summer of 2008, through the generous support of the Canadian AIDS Treatment Information Exchange (CATIE), The Paint Spot, and the Edmonton Community Adult Learning Association (ECALA), HIV Edmonton volunteers and staff met at a retreat centre in St. Paul, Alberta, to engage in a process known as bodymapping.

Bodymapping, which is also called Living with X, is a unique opportunity for people living with HIV and AIDS to create a very personal self-portrait in a safe, respectful, and welcoming environment. Through a series of exercises and prompts, participants are encouraged to express themselves in a variety of artistic formats resulting in life-size, two-dimensional representations of their bodies and lives.

Bodymapping explores what it is like to be living with HIV. It also explores the unique life experiences of each individual.

All in the journey

INFINITE LIVES

Darren Zenko

You know what's a fun way to spend a beautiful day in July? Hunched over keyboard, mouse and monitor, trying to trick a 13-year-old piece of software into believing a low-end 2008 computer is really a high-end 1997 computer. No, seriously! Get up bright and early, put a pot of coffee on, pop out for a pack of cigarillos, start some downloads, go out and smoke half of one, install, smoke the other half, crash, smoke, patch, smoke, read message boards, smoke, download, smoke, edit config files, test and crash, smoke, tweak, smoke, crash, smoke, test ... and on into the sunset. Nine cigars, smoked by halves, times 10 minutes apiece—that's three full hours of sunshine! Take heed, pasty geeks; abandonware's your ticket to bronzed-god city.

Abandonware. Software of the ancients, digital relics. The artifacts of PC gaming stretching back to the dawn times, the shit-hot machines they were designed to run on now outclassed by phones and toasters, their digital ghosts preserved in shadowy online warehouses and mysterious torrents, playable only through the Ouija voodoo of DOS emulation. Sometimes, though, they're not as abandoned as all that; sometimes their rightful rightsholders, like a great-aunt saying "That old thing? Goodness, I don't see what you're so excited about, but if you want it it's yours," make the files officially available, as Bethesda Softworks did last week with their seminal 1996 open-world RPG, *The Elder Scrolls II: Daggerfall*. Hence the tan.

It'd be tough to overstate how excited the dungeon-nerd community was over *Daggerfall* back in the day, at least in concept. The real prototype—I personally count 1994's *The Elder Scrolls: Arena* as more of a draft or proof-of-concept—for the gameplay that would eventually refine down into Bethesda's masterpieces *Morrowind* and *Oblivion*, *Daggerfall* presented players with 40 million virtual acres of fantastic real estate to explore and/or plunder, 750 000 non-player characters to talk to and/or rob blind, a dynamic political network of guilds and factions to piss off, 10 000 towns and cities to inevitably get chased out of. How a player went about becoming a hero/reprobate was entirely his choice: the game's massive array of character-creation options—stats, skills, spells, classes, advantages and disadvantages—meant that if a character somehow managed to avoid being eaten by grizzly bears in the starter dungeon, it would be custom-tailored to an individual's playing style. This was exciting as all hell.

Of course I never got to play it, "back in the day"; the only people I knew with the multi-thousand-dollar machines that could make that shit run were engineering and comp sci students, and they were all too busy playing *Quake* and hand-coding Sarah McLachlan tribute websites (complete with then-flashy spinning .GIFs and inline WAVs) to help out a brother who just wanted to spend an hour or two hundred pretending to be a larcenous Legolas. So when I heard through the blogvine that Bethesda was making with the files, it twigged in me the eternal desire of the nostalgist and retro-freak: the desire to have in middle-age that which was denied me in youth.

The computer-game medium has a real problem in terms of archiving and maintaining an accessible canon. Books and other texts can still be read centuries or even millennia after their composition. Conserved or restored, the visual arts remain visible and appreciable. Film and television that survived accidental or thoughtless destruction can still be screened. Even old video games released to arcades and home consoles, their hardware a known quantity that can be emulated, can be re-presented and played today with near-total fidelity. But PC games were and are dependent on a chaotic infrastructure of processors, operating systems, graphics chips, sound cards, devices and drivers, all developed over decades of planned obsolescence. For an old PC game, especially one as resource-hungry and finicky as *Daggerfall*, to become intelligible to an audience using latter-day machinery requires feats of great geekery.

Thankfully, great geeks are in somewhat plentiful supply, and their discoveries and accomplishments are quickly disseminated and accessible in the online age. Deep into the labyrinth of the crunchiest message-boards I waded, gathering treasure and knowledge at every step. Running Windows XP? Forget it, brother; even if you can get *Daggerfall* up, it's going to be broken as hell. You need the latest version of DOSBox; get it here. Now you need to fool the game into thinking the file-folder is actually a vintage CD-ROM; mount it with this tool over here. Now you're going to want to edit that config file. Also, this other config file. Here's what to do. That didn't work? Try this. Now type in these commands. Et cetera. Slowly, google by google, command line by command line, smoke by smoke, guided by this disembodied cloud of collective wisdom (some particles of which, honestly, had their disembodied heads up their asses), I converted DFInstall.ZIP from a 500-meg lump of desktop doorstop, to a jaggy, crashy wreck that literally made my computer scream, to something very much like a playable epic fantasy adventure.

> **PC games were and are dependent on a chaotic infrastructure of processors, operating systems, graphics chips, sound cards, devices and drivers, all developed over decades of planned obsolescence.**

Was it worth it? As a gaming experience, frankly, hell no. Forty million acres ... of bare polygonal hills dotted with tree sprites and filled with random bears. Thousands of towns and dungeons ... Interchangeable towns, interchangeable three-room dungeons. Three-quarters of a million people ... one ten-thousandth of which you might actually want to talk to. I can only appreciate it for what it is—a work of insane ambition, a manifesto, a template for its less "free and open" but more fun, focused and fantastic sequels.

But the 12 hours I spent getting the fucking thing to run? That was fun on a bun. Like gardening, or alchemy. Sometimes getting there is half the adventure, and sometimes, it's all the adventure. V

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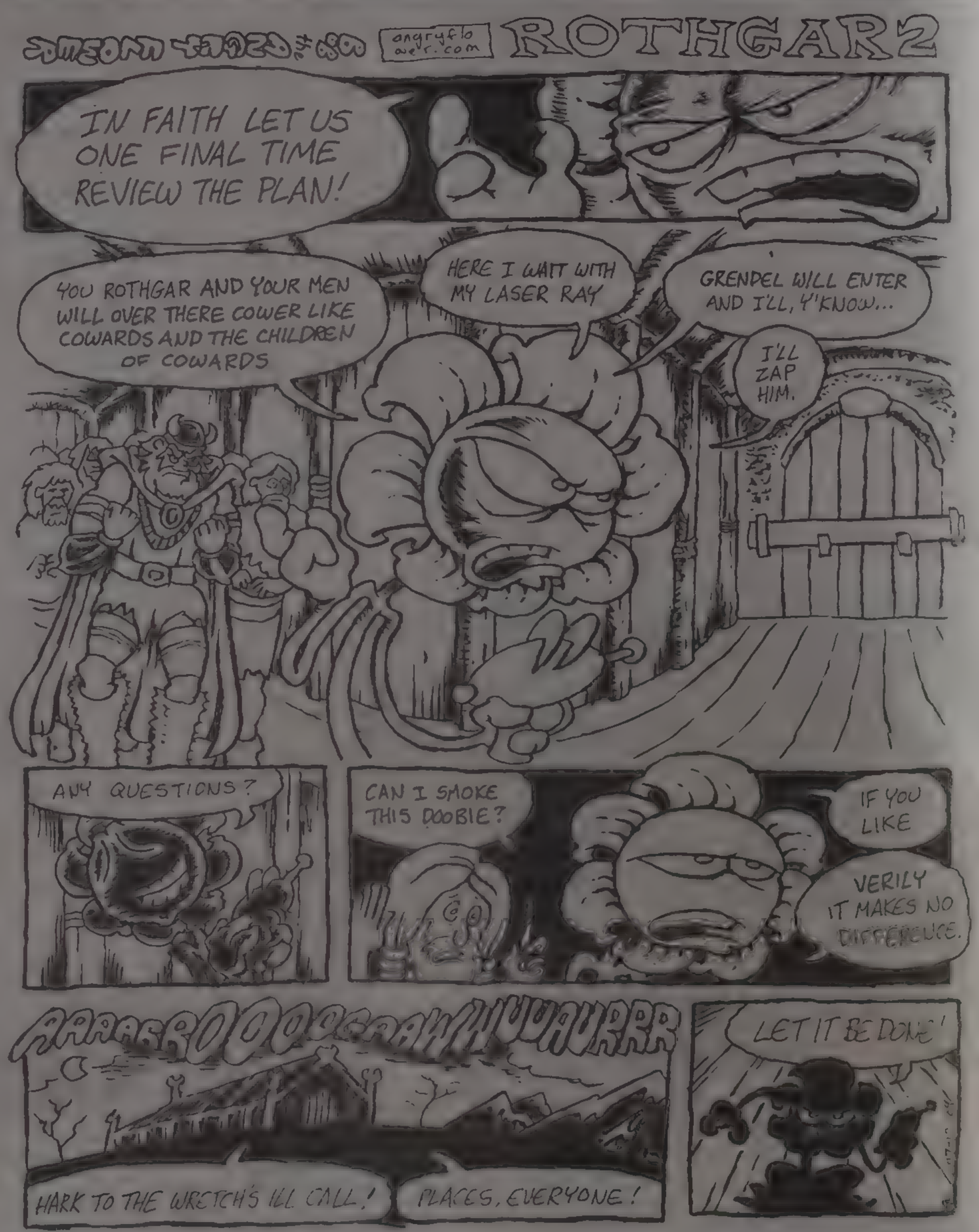
BOB THE ANGRY FLOWER



DISH

16 To the Pint

REVUE // RAZZELLBERRIES

Razz-ma-taz

Razzellberries is a culinary adventure

KELSEY STRODER

Razzellberries Restaurant and Cappuccino Bar, according to the placard outside the restaurant, is "eclectic, drawing from a range of influences including Sri Lankan, Portuguese, Dutch." Intriguing words for what appears to be a simple downtown sandwich shop—but looks can be deceiving.

Arriving after the weekday lunch rush, we approach the front counter to take a look at the "eclectic" offerings. The menu on the wall offers a wide range of typical breakfast and lunch items (burgers, sandwiches, and wraps) and not one item is over $10—perfect for downtown lunch on the go—but not as diverse as I had anticipated.

For the price, the portions are ample and I would definitely return for a quick healthy lunch while in downtown, although I do wish there was more Sri Lankan influence as promised on the placard.

Luckily, as we are leaving, a sign in their window catches my eye; "One month only, Sri Lankan buffet, Saturdays for lunch and dinner, $12.95."

Saturday arrives; I walk in only to find the casual café has morphed into something closer to a restaurant. The tables are covered with tablecloths, and a buffet with enticing-looking items stands adjacent to the counter. We are warmly welcomed and guided over to the delectable-looking buffet by one of the owners who is happy to explain what we will eating for lunch.

The buffet table has a range of items including salmon curry, chicken curry, lentils, green beans with onions and beef with ginger. There are some different condiments to try with the curries, including caramelized onions, browned eggplant and coconut sambol. In Indian cuisine, the prerequisite accompaniment to the meal is naan; for Sri Lankan, we are introduced to two new starchy items: hoppers and string hoppers.

String hoppers are noodles made from rice flour, and are brownish-grey in colour. Initially, I was a little intimated by the big pile of string hoppers at the buffet table as I foresaw an imminent tangle would ensue if I tried to dish them up. However, I was pleasantly surprised that the big mountain consisted of many layers of separate discs of noodles that were easy to get to. I was more impressed with the hoppers, as these were being made fresh by one of the owners at the counter. At the outside of their bowl shape, they are crisp and very delicate. As you work your way into the centre of the hopper you are rewarded with a slightly sweet coconut flavoured doughy centre. Their interesting consistency is due to being made from fermented rice flour which gives the hoppers a light and airy texture. Both varieties of hoppers provided a nice light base to soak up the tasty curries.

Both the chicken and salmon curries were the closest in relation to some East Indian curries I've tasted. The chicken curry reminded me of butter chicken, but where butter chicken is heavy, I found this chicken curry much lighter and spicier. One of my fellow diners who does not annihilate his taste buds with spicy food frequently found the chicken curry quite spicy, whereas I found the heat just to my satisfaction. The salmon was also in a creamy curry base, and was tender and moist. The coconut sambol, in all its spicy, sweet glory was a great match with the salmon curry.

A big hit at our table was the beef with ginger. Sautéed strips of beef were paired with red peppers and a spice base that was heavy on the ginger. It was an unassuming dish that packed a punch when it came to flavour.

As we finished our meals, we made sure to try the dessert Wattalapan. It is a Sri Lankan specialty, and is a steamed pudding made from coconut milk. Toffee-coloured, it is sweet without being overbearingly so. Just like the whole meal, the dessert was unique in its flavours and quite light in its texture.

Razzellberries did finally fulfill its promise of being eclectic. Western and eastern flavours did not necessarily meld, but were well represented in their true form. Although I had to dig a little to get the anticipated culinary world tour, I did not have to dig at all to know that creating quality food is important at Razzellberries. V

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Taste test

Vue's beer guy brews for Edmonton's food fest

TASTE 25
BY ALLEY KAT FOR TASTE OF EDMONTON FESTIVAL
5 TICKETS FOR 341 ML BOTTLE

My job is to write about beer. I keep *Vue* readers informed of news in the beer industry, review new and interesting beer, and generally tell the stories of the people making their living with beer.

It is not every day when I become the person designing and brewing a beer for sale. In fact until recently it had never occurred. Until I was approached by Jim Pettinger of Sherbrooke Liquor store to design a beer for the Taste of Edmonton, the Churchill Square festival that offers bite-sized samples from Edmonton restaurants. In recent years the festival has expanded to offer a Taste of Wine and a Taste of Beer on the site, which have been highly popular.

As 2009 is the Taste of Edmonton's 25th anniversary, they wanted to do something special to mark the occasion. They came up with the idea of [illegible] a special one-of-a-kind beer exclusively at the Taste of Beer. They had a name right away—**Taste 25**—but needed a beer to put in the bottle.

This is where Pettinger comes in. Taste arranged with him to produce an exclusive beer, using local micro hero Alley Kat Brewing to craft it. He, for God knows what reason, offered me the opportunity to work with Neil Herbst at Alley Kat to pick the beer style and craft the recipe. Regular readers will know that I am a dedicated homebrewer, so there will be no surprise that I quickly agreed.

After some preliminary discussions with Herbst to decide which style of beer to brew, I picked a recipe from my brew logs I selected a recipe that had served me well over the years, winning a number of medals in homebrew competitions. I expected Herbst to alter the recipe to have it meet professional standards, but he kept it as is, simply scaling it up for volume.

We ended up brewing a steam beer, which is a hybrid style with the cleanliness of a lager and the richness of an ale. It is a fairly bitter beer, but the hops should be balanced with a solid dose of malt. It is a style of beer that goes well with a wide range of food, has substance, yet remains drinkable on a summer day.

I got to lend a hand on brew day. At home I brew about 23 litres per batch. This day we were brewing up 500 litres! As the know-nothing underling, I spent my day mostly doing grunt work: cleaning equipment, measuring out hops, stirring steeping grain. My highlight was when I climbed into the mash tun (the vessel where malt is steeped to extract its sugars) and shoveled out 300 kg of grain into barrels and hauled them outside. It was a blast! Only after did I learn that shoveling grain is the *least* favourite task at Alley Kat.

Alley Kat handled the rest; fermenting, filtering and bottling. As the process crawled along, my anticipation grew. As did my worry. What if it was lousy? What if my recipe was a dud?

Finally the beer was ready and I received a few advance bottles.

And here is where this column gets awkward. Normally at this point I launch into an account of what I tasted and evaluate the beer. But how can I credibly review my own beer?

So allow me to describe what I find and then leave the evaluation to you. Taste 25 pours burnished gold with bright clarity and offers a thick blanket of white head. The aroma is a blend of soft, rounded malt and sharp, almost woody hoppiness. I also detect a touch of fruitiness.

Upon sipping, it begins on the tip of your tongue with sweetness, a nice rich deep malt flavour that feels German in its character. The beer sharpens and dries out in the middle, ending with a lingering, earthy bitterness.

I will say this: the beer is both clearly mine and not. It is recognizable as my homebrew recipe, yet it exhibits its own qualities. The hop is more assertive, and if anything it is a little cleaner tasting. But it does remind me of my last attempt at this beer.

On whether it is a good example of a steam beer, or, more importantly, an enjoyable quaff on a July afternoon, I will remain silent. I leave that judgment to you. In fact I encourage you to email me to let me know your opinion.

As for how to get the beer there are only two places. From July 17 – 26 it is available at the Taste of Edmonton in Churchill Square, for the price of 5 tickets (which are $1 each). Or if you can't make it downtown you can purchase bottles at Sherbrooke Liquor Store (118 Ave & St. Albert Trail) until supplies run out.

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REVUE // MOTHER OF THE YEAR

Mommy near-miss

Chaotic Mother of the Year doesn't quite straighten out its tangled web

WHO'S YOUR MOMMY? >> Shakespeare and soap opera collide in Teatro's latest caper // [illegible]

PAUL BLINOV
// PBLINOV@VUEWEEKLY.COM

Mamma-mia. There's a lot going on in *Mother of the Year*: given that its reference points are '80s TV dramas and *Titus Andronicus*, a particularly violent Shakespeare piece, it's hardly surprising that the Stewart Lemoine script is filled with secrets (basically every character has one) and a surprisingly tangled web of sub-plots, even for a large-cast show. It all gets the Teatro comedy caper treatment here, but while the fusion of soap-opera revelations and tragic Shakespearean loss of life is entertaining in Teatro's latest, it doesn't quite add up to the full-on laugh-fest it seems capable of being.

Beginning with the death of a family patriarch, we're dropped into a soap opera world of secret lusts and forbidden connections between two families, each running a rival meat packing company, and a few outsiders, too. It's the '80s, and costume designer Leona Brasen's clearly had fun digging up wigs for the 11-strong cast to traipse around in while becoming romantically entangled and discovering the skeletons in each other's closets.

Coming in the middle of it all is the titular character, Viola Fane, a woman with an [illegible] agenda for power, played with [illegible] gravity by Coralie Cairns. Of course, her plan hardly goes according to well itself; with 10 other characters [illegible] to cheer, mark their own agendas of business, pleasure or revenge, it's a mish-mash of character secrets enhancing or canceling each other's out.

Lemoine's usual strength is weaving a coherent story out of this many threads, and he does so again, albeit with a little too much left to the final scene, where most revelations finally occur, losing a bit of a steam as we get each one after the other.

There seems to be a sense of hesitation, in script and pacing more than acting. Given the slow weave through so many characters and storylines, and transitioning via blackout every time keeps the building energy suppressed—Paul Bezaire's excellent split-level set gets sparsely used as a quick jump between two scenes, but the speed and focus of the swap are noticeably bigger when it happens (in particular, the end of act one, when a split scene hilariously indulges in the soap-opera cliff hanger set-up).

Veering off the rails is part of the equation here, as secrets begin to unravel and the inter-family passions play out in full. But Lemoine (who also directs) keeps a tight rein on the serious/comedy split, never letting things get *too* carried away, and that controlled energy doesn't always pay off: some of his actors are deadly serious and others a little wackier, but the pairings between the two types (most actors play one or the other) sometimes just leaves a tense energy that hangs without really turning over into comedy. There's punchy moments, but not every situation flies to the heights they seem ready for, relying just on a situation to sell the laugh, without a solid line or two to seal the deal.

Of course, when it works, there's serious fun to be had: Ron Pederson's cop-shaded, troubled brother Carver is a comedic anchor, whose pained voice and shoulder-strutting sell the precise balance of drama and comedy necessary (and the spectres who haunt him later on are possibly the show's highlight). And Jeff Haslam, as always, can dissolve an audience into giggles just by appearing on stage and flashing a face—which he does here, his costume moustache pushing the whole thing into hilarious excess. His villainous figure, obsessed with a genetically fused type of meat, leans furthest into the ridiculous. And Julien Arnold, too, gives it gusto as Granger Haverly, CEO of one company and an always smiling fellow, barely capable of making a sensible speech (which he attempts more than once). It's here, with more ridiculous characters, where *Mother of the Year*'s biggest yields lie. V

MOTHER OF THE YEAR
[illegible]

PREVUE // THE GABBO SHOW

Gabbo is coming

Collective is hoping to bring back the variety show with one-night extravaganza

GABBO GABBO HEY >> The mysterious puppet emcees a variety show. // Supplied

FAWNDA MITHRUSH
// FAWNDA@VUEWEEKLY.COM

Perhaps people are wanting more bang for their buck these days, or maybe everyone's getting tired of the one-trick-pony acts out there. Either way, the variety show is one vintage concept that's been taken out of the tickle trunk and shined anew. That's what the organizers of the upcoming **Gabbo Show** believe, anyway.

"From this idea, and stuff I've done with the Dart girls before, I really think that the idea of a variety show is going to make a comeback in the next little while," explains *Gabbo* spokesperson Kevin Green. (The Dart girls Green speaks of run Catch The Keys—a company that throws all manner of multidisciplinary mash-up parties and shows around town, including the Indie5 show *Art on Art*, the Wide-Eyed Cabaret, and the Nextfest Nite Clubs.) "People are used to just going to a movie or to a show. It's a really neat form—this is a whole bunch of different stuff and either way you're going to be entertained by some of it."

The night in question will feature a host of comedians from Rapid Fire Theatre's The Chimney Sweepstakes, plus burlesque performances by the Keyhole Kittens. Green also explains that there will be not one, not two, but three bands on rotation during the event.

"The Dark Sand, Sally's Krackers, and Dr. Owlfin Scalpul, we all kind of have the same members," he says. "We thought it would be really fun to do a show where it's not necessarily that one band goes up and plays a set and then another; we wanted to make it more interactive for ourselves, and a little more friendly for the audience. The way we've worked it out is that everyone's basically live at all times."

Essentially, you can show up any time during the evening and still get "a facefull of show," Green, who plays bass for the Dark Sand, promises. "There's going to be a ridiculously accurate cover of 'The Ace of Spades' by Motorhead. The bass player in Dr. Owlfin Scalpul can actually make a mole grow out of his face while he's playing that song," Green says, noting that there will also be a Jackson 5 cover to tribute the spirit of Little Michael, possibly including a Oujia board and conjuring of the dead

Acting as emcee for the whole shebang will be Gabbo himself, who you may recall from his cameo on *The Simpsons* a few years back. Trevor Duffy, who has been making puppets for the Castledowns variety circuit of late, will be operating the dummy, though not from onstage—Gabbo will appear in 3-feet-tall splendour all by his lonesome, creepy self.

"I find it absolutely fucking terrifying," Green says about working with the puppet, describing Gabbo's debauchery since his animated appearance. "Basically he left his agent and the guy who had his hand up his ass that whole time, he ended up going back to Europe and ran into some troubles. There was some fellatio for money. He ended up back in North America and wandered his way into Edmonton. We ran into him downtown one day, bumming for change. We thought maybe we could use him and he could use us."

Thus the Gabbo Show was born. Confront your fears of ventriloquist dummies while you can. V

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1. Wilco - The Album (nonesuch)
2. Dinosaur Jr. - Farm (jagjaguwar)
3. Steve Earle - Townes (new west)
4. Gurf Morlix - Last Exit To Happyland (gurf morlix)
5. Neko Case - Middle Cyclone (anti)
6. Bob Dylan - Together Through Life (columbia)
7. Neil Young - Fork In The Road (reprise)
8. Reverie Sound Review - S/T (boompa)
9. Dave Alvin - And The Guilty Women (yep roc)
10. Sonic Youth - The Eternal (matador)
11. Eddi Reader - Love Is The Way (rough trade)
12. Jim Byrnes - My Walking Stick (black hen)
13. Grizzly Bear - Veckatimest (warp)
14. Lee Harvey Osmond - A Quiet Evil (latent)
15. Raul Malo - Lucky One (concord)
16. The Decemberists - The Hazards Of Love (capitol)
17. Elvis Costello - Secret, Profane & Sugarcane (hear)
18. Rancid - Let The Dominos Fall (epitaph)
19. Joel Plaskett - Three (maplemusic)
20. Dirty Projectors - Bitte Orca (domino)
21. Miss Dell - The Fearless (downtown)
22. Pink Mountaintops - Outside Love (jagjaguwar)
23. The Low Anthem - Oh My God, Charlie Darwin (nonesuch)
24. Hayden - The Place Where We Lived (hardwood)
25. St. Vincent - Actor (4ad)
26. JJ Cale - Roll On (rounder)
27. Sunset Rubdown - Dragonslayer (jagjaguwar)
28. Wayne Hancock - Viper Of Melody (bloodshot)
29. Iron & Wine - Around The Well (sub pop)
30. Mastodon - Crack The Skye (reprise)

THE HANDSOME FAMILY HONEYMOON

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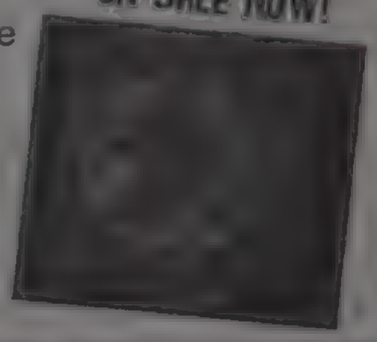

Honeymoon is the eighth release from The Handsome Family, celebrating the duo's 20th year of marriage with a series of love songs that sharply contrast the dark themes of their previous releases.

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Meet Parker

U of Chicago releases reintroduce cold-blooded thief

He has several aliases but only one name, no detectable heartbeat, and, so it seems, not a single significant weakness. Money is typically his sole motivator. He's quirkless and calculated, a logician efficiently eliminating obstacles. He beats women, occasionally—mercifully—killing them. Parker, the protagonist of **Richard Stark**'s long-running series of lean, mean mystery novels, isn't flamboyant or indulgent enough to be a monster, exactly. He has no ideology, no longing for power. (If politics ever entered his mind, he might call himself an anarchist.) A thief by trade and a murderer only when necessary, he claims not to like killing people. A consummate professional, essentially—and in this sense an anachronism held over from Depression-era crime, as his author's confessed—and his professionalism may be the only aspect of his character we could consider redemptive.

Though I knew some of the films adapted from them, including the masterful neo-noir *Point Blank*, and I'd often heard them praised by discerning fans of the genre, it took me a long time to get around to the Parker novels, partially because many were hard to track down, partially because I couldn't quite fathom how they could be compelling for readers who weren't just sadistic voyeurs. But the University of Chicago Press has recently undertaken a campaign to get Parker back in print in affordable and handsome editions, and I dove in. And now I get it.

Richard Stark was the most successful of numerous pseudonyms attributed to the celebrated novelist and screenwriter Donald Westlake, who died last New Year's Eve at the age of 75.

The first Parker novel was intended as a one-off, a sort of experiment, but his publisher accurately predicted that it would be a hit, and many more swiftly followed. Chicago has so far reprinted the first nine. Let me tell you about the three I've read.

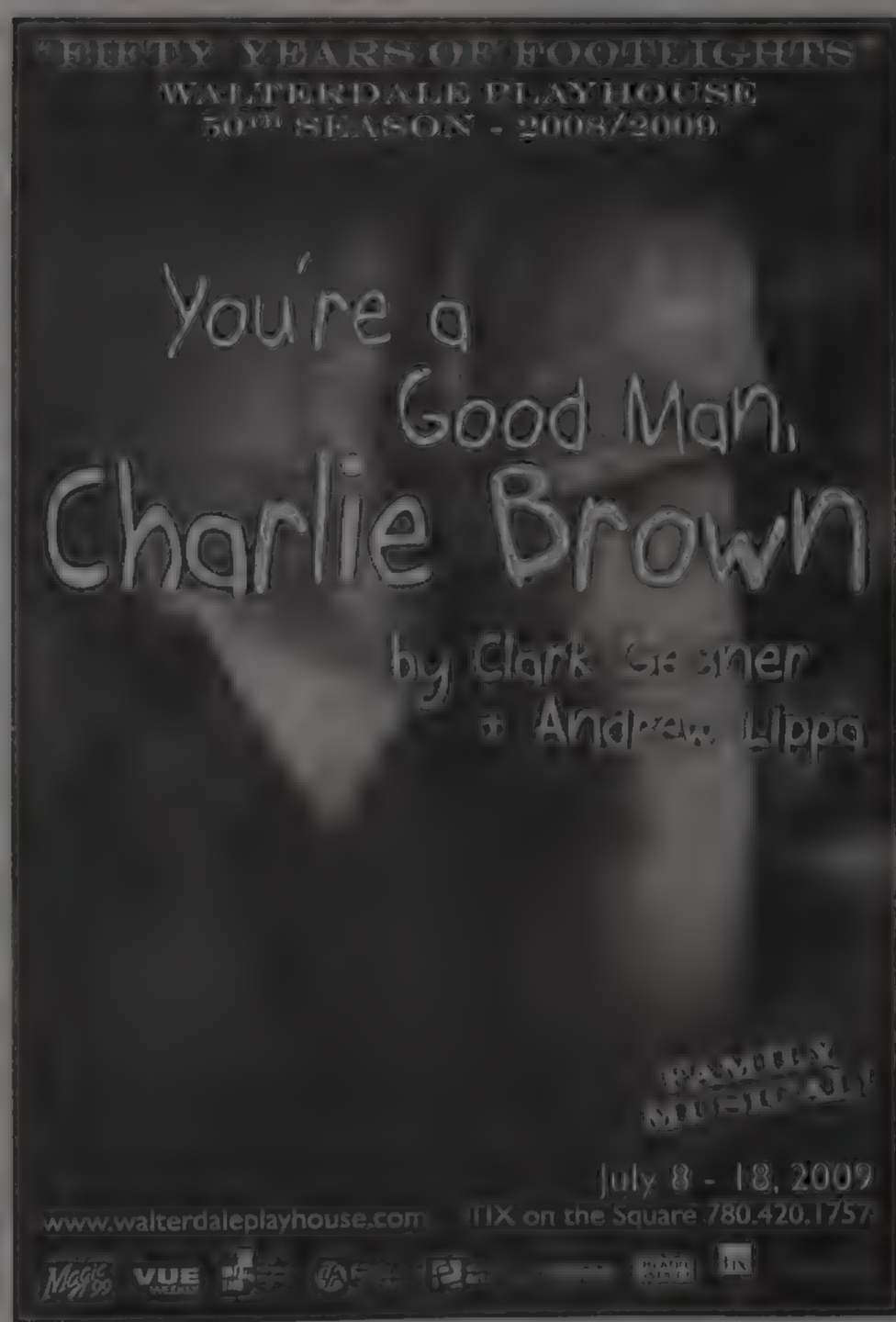
The Hunter, Stark's 1962 debut and the source for *Point Blank*, introduces Parker in a state of uncharacteristic destitution, walking along a clogged freeway into Manhattan. He spends the first chapter reconstituting himself, quickly building capital through a day's work of fraud and shopping. He's come back from the dead, or close enough. He visits Lynn, the wife who supposedly killed him—the book's first half is in one sense a divorce parable—and will soon pay a visit to the fellow criminal who set it all up. What drives Parker here is pure revenge, a force that renders him—again, uncharacteristically—vulnerable. "He wanted Mal Resnick—he wanted him between his hands. Not the money back. Not Lynn back. Just Mal, between his hands." Of course, given a little time, he'll want the money, too.

The Hunter's more self-consciously hard boiled than later Parkers I've read, emphasizing Parker's rage, his ripping the filters out of cigarettes, his adversaries' nervous stroking of their moustaches. A pang of sexual desire is described as "a knife twisting low in his abdomen," though Parker strictly abstains from humpy-pumpy while working. But when Lynn winds up dead and Parker needs to dispose of her body he completes the act with a telling, prophetic gesture. In slashing her face he's being icily pragmatic, making her death less likely to be made public, but he's also eliminating the visage of the only woman that ever possessed him, and rehearsing the erasure of identity that he'll later seek for himself with an equal lack of sentiment. After, he settles the score with Resnick and single-handedly extorts the national crime syndicate.

By the time of *The Mourner* in 1963, Parker has bought himself a new face and fully resumed his routine of performing one or two big heists a year and otherwise retiring to some resort under a false name. By now the distinctions in the Stark style are maturing fully: the vivid descriptions of spaces, the Nabakovian wit, the audaciously elliptical structures that toss the reader into the midst of the action without context and, most fascinatingly, the detours into ornate biographical sketches of secondary characters who slowly emerge as pivotal to the plot.

Parker's hired by the father of a lover to steal a statue, one of many originally sculpted to accompany a 15th-century French tomb, but a well-planned job is interrupted by a separate group of criminals who may or may not be after the same thing. Parker forges an uneasy alliance with Menlo, a fat, oddly charming bureaucrat from a tiny Eastern European country under Soviet control. Like Parker's current employer, Menlo's a voluble romantic, and much dry comedy arises from the contrast between Parker's taciturn nature and the rambling narratives these others casually unleash. More silent than all of them however is the titular statue itself, a brilliantly conceived symbol of precisely the sort of emotional release to be found nowhere in the world Parker inhabits, and an ostensible treasure whose owner ironically never even registers its absence.

The Jugger begins with Parker being visited by a cheerful leprechaun from his past just as he turns to the obituary page of the local rag in a hotel room in Sagamore, Nebraska. Parker's here to investigate the suspicious death of Joe Sheer, an old comrade who retired in the town, and the leprechaun, who goes by the name of Tiftus, is just one of several opportunists who crop up with the hope of unearthing Sheer's ostensible buried treasure. Taking Parker out of his milieu and having him on the scene basically to solve a mystery doesn't stop through a labyrinth of greed, and assess some possible damage to his alias' reputation, *The Jugger* is a virtually perfect little crime story, a rural noir with character to spare and an alignment of theme and action that's both classical and inventive. It was also the first one I read, doing so in anticipation of the belated theatrical and DVD release of Jean-Luc Godard's *Made in USA*, in which the Parker character's embodied by Anna Karina—surely the only casting that actually stands a chance of one-upping that of Lee Marvin. V



BOOKS // GRAPHIC NOVELS

Drawing in the margins

Drawn & Quarterly keeps pushing the edges of graphic novels

BRIAN GIBSON
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As a sampling of recent comic stories from Montréal's Drawn & Quarterly shows, graphic novelists from all over the globe keep taking the form beyond its lightly humorous, comic-strip origins, inking twists on those same old stories of growing pains and education from the school of sudden blows. The four here starkly illustrate oppression, longing, pain, ignorance and grief in novel ways. Two in particular are masterfully melancholic.

Pascal Blanchet, from Trois-Rivières, won acclaim with his 2007 debut, the mill-town story *White Rapids*, and now his second book, the comic-opera ***Baloney: A Tale in 3 Symphonic Acts*** (78 pp, $19.95), sees him merge his grandly atmospheric, silhouette and '50s-advertising style with a fatalistic fairy-tale imaginatively scored to Russian composers Prokofiev and Shostakovich. This swelling story of a butcher and his daughter in a clifftop town may seem, at first, to take cuts from Seuss and *Fantasia*.

But Baloney's part-film, part shadow-play scenes, unfolding rhythmically through text-only, picture-only and blank pages, along with a brilliant mix of black, white and red colours, carve out a slab of magnificent tragedy. It's a retro-looking tale about peasants' struggle against power—in this case, as with *White Rapids*, literal power, for the Duke runs a heating-company monopoly that oppresses the winter-bound town. Yet this dark fantasia manages to not only inhabit a darkly whimsical world but make you hear the music to which it is to be scored ("Brass for arrogance and cruelty" and "Clarinets for calm" in Act II).

NOVEL COMICS >> Drawn and Quarterly's graphic novels continue to innovate // Supplied

In 2008, Israel's Rutu Modan drew attention with *Exit Wounds*, an award-winning comic-story of two strangers meeting in Tel Aviv in the wake of a street-bombing. Her search for style and subject matter that hits home is showcased in a collection of earlier work, ***Jamilti & Other Stories*** (174 pp., $19.95), now translated and released here. The earliest pieces, as Modan admits in her afterword, seem remote. From a serial-killer story to a slightly gothic tale of three girls running a theme hotel, the drama is sometimes rushed and obvious, even a little too easy.

Modan notes her preoccupation with family photos, and it's no coincidence that the unforced, observational, snapshot feel, along with the clean lines and photographic look of *Exit Wounds*, emerge in "Homecoming" and "Jimalti," when she's turning the camera on her own surreal land. The juxtaposition of romantic memory and terrorist threat isn't quite perfected at the end of the kibbutz tale "Homecoming," but the title story, beautifully and horrifically matching up a suicide bomber and an imploding engagement, closes with a perfect jab. So does the last and most recent tale, "Your Number One Fan" (a look at that particularly Israeli sense of forced solidarity), with a musician finding himself too hopeful for a big break.

The maturity in Diane Obomsawin's ***Kaspar*** (82 pp., $15.95) is not only true but more incredible. Her cartoon-figure drawings are as unsophisticated as foundling Kaspar Hauser himself, left by his mother to a man who kept him in a room until his mid-teens, teaching him only a few words and how to walk (awkwardly) before leaving him in the middle of Nuremberg in 1828. He's super-sensitive (his eyes hurt when he cries) and thinks "People are watching us" as he stands before a mirror with his first adoptive mother.

Obomsawin, an animator and illustrator raised in France and based in Montréal, makes Kaspar like a slowly developing artist, learning about perspective (he's amazed not to be crushed by the point where a road meets the horizon) and distance (he thinks the moon is "the sun pasted onto the night"). His still-life watercolour, reproduced here, is gorgeous (though would have been more startling in colour, amid Obomsawin's grayscale frames), but it's Kaspar's own still-life that haunts. He dreams of death and strange assailants attempt to kill him, one finally succeeding in 1833.

Obomsawin's minimalist history (she's sifted through many sources, including Kaspar's own writings, and added some of her imaginings) falters a little as Kaspar is educated; his life with various tutors rushes by and the minimalist drawings mean that the detail of bourgeois German houses and estates, which must have overwhelmed and perplexed this near-blank slate of a young man, is missing. The clashes of nature and culture, of an awed man-child and hardened adult society, could be darkened, and many of the questions about Hauser on the back cover aren't raised within. But if ***Kaspar***, like the man himself, offers a less than full and satisfying history, it can be more than just a short, stunted storyboard of a life, sometimes flickering a simple, powerful light on an educational enigma.

Pascal Girard, now in Québec City, recalls his grief-addled childhood in Jonquière with the death of his younger brother. ***Nicolas*** (69 pp., $11.95) moves along the pages from moment to mood without borders, the young Pascal showing off a picture of his dead brother to a classmate one day, sobbing darkly in his bed the next, then worrying about children with his girlfriend in an instant of a decade later. With the spare faces, this looks like a *Calvin & Hobbes* or *Peanuts* comic strip, only more flecked with a deeply inward, existential searching. But it's also awfully, wonderfully honest. This mini-masterpiece starts and ends with Pascal's memory of him and Nicolas playing with childish abandon. It's a haunting coda for a "little book" that only grows bigger in its emotions and shows just how successful graphic novels can still be in their outsized ambitions. V

BOOKS // POETRY

Poet Canada

Trio of poets offer differing takes on landscape and language

ROBIN DUNFORD
// ROBIN@VUEWEEKLY.COM

The opening lines of Tim Bowling's ***The Book Collector*** (80 pp, $16.95, Nightwood) tell us, "It's a new world" but, as the businessman sips his "green tea to display his globalism," we know where we're going—back to the familiar waters of Bowling's beloved Fraser River: "it begins, / another salmon run .. / Several million sockeye hang at the mouth, / a swarm at the entrance of the hive, / turning their hunger inland, all feeding done."

And the question becomes: is the salmon a metaphor for Bowling himself? Is his feeding done, his feeding off his past as a fisherman in the wilds of BC? Bowling, who recently won the prestigious Guggenheim, became Canada's bard only after years of writing poetry collections—and a work of non-fiction, *The Lost Coast: Salmon, Memory and the Death of Wild Culture*—about his longing for this fading world. But you get the sense from this collection that the old salmon runs of his youth have spawned imagery Bowling cannot easily or willingly escape—he's trapped in a knitted loop that keeps hooking him back to the coast even as he lives the urbanite's life in land-locked Edmonton. His speaker's a husband and father who hangs out at rep cinemas which show *The Seven Samurai* and yet, in "Cineaste," the scene always cuts to the "Sound of salmon striking a net."

In "The Return," the salmon overtakes the speaker, torturing him as his wife and children look on: "I can't get out of bed this morning. / It isn't what you think ... / Simply, I'd become a tributary of the Fraser River / and the last wild salmon / had chosen my body in which to dig her redd." He seems on the verge of release or new maturity like the salmon of his seas.

Though I sometimes found myself crossing out stanzas, yearning for a more disciplined distillation, especially of his characters—such as a Jesus-like brother in "1972" and an outcast schoolmate in "The Soccer Players"—I still recommend *The Book Collector* for the generosity of its vision and because even a slightly rambling Bowling is more poetic than most, even if tormented and dragging "the cracked mirrors of salmon up the gangway of an uncherished place ... see[ing] himself,/a thousand deceptions/on the condemned surfaces of life."

In sharp contrast, rob mclennan, who was the 2007-08 writer-in-residence at the U of A, comes out of a tradition of urban experimental verse that isn't for the faint of heart. Even though his latest collect is called ***gifts*** (160 pp, $18.95, Talonbooks), this work can't be described as generous.

In his offerings, mclennan juxtaposes words and phrases in an effort to find new combinations that are incomplete, weightless and, as the back-cover blurb explains, "frees the signifier from the signified." Although there are some fresh lines here—"like he does / speaks death-rattle soft / a wind-shook path & sunk / about as then; through uncolonized boundaries"—for the most part I find this attempt to unhinge words from meaning an eye-crossing, skin-scratching pain. "a smoke signal for derek," for instance, grates: "where endless nights & bryan camps / the mines go wild; costume / if you see the state; pretend, & thanks, thumbs".

While reading the lovely "a valentine for lea," though, I discovered that the poems work better while read aloud and there's an unexpected pleasure in listening to his verse on the tongue. The lines even begin to make momentary sense until I get to the final stanza: "why dont you wish the white pacific? why dont you wish the corridor?" Say again?

mclennan is suspicious of connections, conjunctions, even of completion. Part of the reason for the confusion is his resistance to "ands" and "buts" and "ifs." Even his semi-colons and commas are left to drift in space, calling attention to themselves. A poet like this is oceans apart from Bowling's anchored imagery.

But a word of warning: these are poems to be read intermittently, not one after the other on a long night (as I did with the other two collections). Only then can you shake the feeling that *gifts* is luring you from the fringes of a private party of masturbatory PhDs. If you can refrain from taking the exclusion personally (or if you're willing to work hard and read Derrida), you just might appreciate mclennan's strange music and find joy and challenge in someone else's valentine for someone else's special occasion.

Red Deer-based Joan Crate's third collection, the blandly titled ***subUrban Legends*** (82 pp, $16.95, Freehand), is a lyrical revising of the Snow White fairy tale and of the speaker's childhood tales of loss (her mother the Queen in childbirth), abandonment (her father the King), and escape (an abusive Prince Charming who met her at the altar). This is the most well-crafted and disciplined collection of the three, even if the writing is at times less purely poetic as it weaves its wicked story for us—in interlocking frames that sometimes soar to a lovely pitch and sometimes drop to prose chopped up.

This collection looks into the mirror, mirror on the wall to find the speaker's archetype, Snow White, as her unconscious. Her childhood feelings are the seven helpful dwarves. Crate expertly navigates past and present, trekking through the dead of winter, which she tries to "forgive" with lines every Albertan can appreciate—"something murderous / lives in this climate, lingers in the corners of gardens and mouths, /freezes the delicate language of birth." Finally she finds spring ("You and I listen / small and silent as seeds") and summer-on-the-verge-of-fall where the speaker and Snow White finally reconcile "injuries and questionable decisions." The speaker conjures Snow White—"All I need is a bite of childhood" /(rosy-red, half-poisoned)"—as a vessel for her addictions, pain, and depression. And one doesn't need to know Freud or Derrida to understand what the poet's doing when she brings Snow White in from the Alberta cold so August might come to baptize her as she, like her magpies, finds "nourishment in what's left over." V

TOP 10 RINGTONES

1 The Black Eyed Peas
Boom Boom Pow

2 Pitbull
I Know You Want Me (Calle Ocho)

3 Kid Cudi
Day 'N' Nite

4 Soulja Boy Tell'em
Kiss Me Thru The Phone

5 Eminem
Crack A Bottle feat. Dr. Dre and 50 Cent

6 Flo Rida
Right Round feat. Ke$ha

7 Sean Kingston
Fire Burning

8 Jamie Foxx
Blame It feat. T-Pain

9 Eminem
We Made You

10 Jeremih
Birthday Sex

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DANCE

NORTHLANDS Pennwest Stage • ED Fest: Métis Spirit Dancers on July 17-21, 1:30pm and 5pm • Métis Child and Family Jiggers with Alphie Meyer and Ray St. Germaine on July 17-21, 4pm and 8:30pm • Yellow Ribbon Dancers on July 22-26, 4pm and July 24-26, 8:30pm

FILM

48 HR FILM FESTIVAL • Write, direct, film and edit a film in 48 hours • Filming Weekend: July 17-19 • Screening: Jul 17 and 19, 5pm; Sat, July 25, 7pm at NAIT's Shaw Theatre • $50/team (incl registration, prizes and screening); register online • For more info contact Sharon Murphy & Mike Johnson at 48hour@gmail.com, provide team name with a contact name and phone number; fees collected on July 17, 5pm at FAVA

GALLERIES + MUSEUMS

ALBERTA CRAFT COUNCIL 10186-106 St, 780.488.6611 • **Discovery Gallery:** *COMING UP NEXT*: Emerging artists; until July 25 • **Lower Gallery:** *HITCHED*: Couples in craft; until Oct 3

ART BEAT GALLERY 26 St. Anne Street, St. Albert, 780.459.3679 • *WINGS AND PETALS*: Artworks by Sharon Moore-Foster and Allison • Until Aug 1

ART GALLERY OF ALBERTA Enterprise Sq, 100, 10230 Jasper Ave, 780.422.6223 • *REAL LIFE*: Ron Mueck (sculptor) and Guy Ben-Ner (video); until Sept 7 • *REALISMS*: Artworks showing various concepts of "Realism" as they appear in the history of art; until Aug 23 • *THE PAINTER AS PRINTMAKER*: Impressionist prints from the National Gallery of Canada; until Aug 23 • *SPEEDING SUBJECT*: RBC New Works Gallery: Mary Joyce's landscape paintings and drawings; until Aug 23 • **Tuesday Tours:** *Painters, Printmakers and 19th Century France, Canadians in Paris* with Ruth Burns Tue, July 21 and 28, 12:10-12:50 • *1-MINUTE of REAL LIFE*: Video contest; until Sun, Aug 2, 11:59pm • **Art for Lunch;** Enterprise Square Atrium: Free on the last Thu every month, 12:10-12:50pm • **All Day Saturdays:** *From Manet to Renoir;* Engage storytellers telling tales in the exhibitions; Sat, July 25, 1:30pm, 2:30pm • **Artist Talk:** *Speeding Subject* with Mary Joyce; Thu, July 16, 7pm; Pay-What-You-May • Make your video at the AGA: Sat, July 18 and 25, 12–4 pm; Free with gallery admission • Free (member)/$10 (adult)/$7 (senior/student); $5 (6-12yrs)/free (5yrs and under)/$20 (family–2 adults, 4 children); Pay-What-You-May, Thu, 4-8pm

CARROT CAFÉ 9351-118 Ave, 780.471.1580 • *ANYTHING GOES ARTS MARKET*: Beaded jewellery by Colleen Hutnam, drawings by Brenda Culp, paintings by Father Douglas, watercolours by Carla Schwabe; July 18 • Sidewalk Art: Drawings by Brenda Culp; leather bags by Agnes Linegar; paintings by Father Douglas, Dan Kiefert, and Michael Germann; jewellery by Sherry Kiefert; July 25

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave • *WOMEN AND ART*: Paintings by Nathalie Shewchuk-Paré, Madeleine Bellmond, and Group Artnanas, and retrospective artworks by Mary Topping • Until July 21

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave, 780.498.1984 • *MYSELF, THE PORTRAIT*: A series of male portraits and other works • Until Aug 30

COMMON SENSE 10546-115 St, 780.482.2685, commonsensegallery.com • *A SHOW*: new abstract sculpture by Andrew French • July 25-Aug 22 • Opening reception: July 25, 7-10pm

CROOKED POT GALLERY 4912-51 Ave, Stony Plain, 780.963.9573 • Open Tue-Sat 10am-5pm • Featuring pottery pieces for indoor and outdoor dining by Tammy Parks-Legge • Through July

ELECTRUM GALLERY 12419 Stony Plain Rd, 780.482.1402 • Gold and silver jewellery by Wayne Mackenzie, and artworks by various artists

FRINGE GALLERY 10910 Whyte Ave, bsmt of the Paint Spot, 780.432.0240 • *THE RETURN OF THE WILD TROUT*: Watercolours by James Trevelyan • Until July 31

GALLERY AT MILNER Stanley A. Milner Library Main Fl, Sir Winston Churchill Square, 780.496.7030 • *COSMIC MYSTERIES*: Featuring the wide skies of Alberta and distant galaxies; Until July 30

GALLERY 15 Alexander Way, 5123-48 St, Red Deer, 403.341.4641 • *ONE A DAY*: Paintings by Jeri Lynn Ing and Erika Schulz

HARCOURT HOUSE 3rd Fl, 10215-112 St, 780.426.4180 • *21° AND RISING*: Members Show • **Annex** *NAKED EXHIBITION*: Figure-based artworks by participants in the model sessions; until July 18

HARRIS-WARKE GALLERY Red Deer Sculptures, 4524 Ross St, Red Deer, 403.346.8937 • *BEND*: Sculptures and drawings by Tanya Zuzak • Until Aug 7

JEFF ALLEN ART GALLERY Strathcona Place Senior Centre, 10831 University Ave, 780.433.5807 • *SERENITY*: Watercolours of landscapes and flowers by Yumiko Hoyano • Until July 30

JOHNSON GALLERY • **Southside:** 7711-85 St, 780.465.6171; New works by Ada Wong, Julie Drew, Ruth Vontobel-Brunner, Audrey Pfannmuller and Daniel Bagan. Blown glass by Sol Maya • **Northside:** 11817-80 St, 780.479.8424; Artworks by Don Sharpe, Jim Painter, Dan Bagan. Historical photographs of Edmonton. Wood carvings by Adie. Pottery by Noboru Kubo • Through July

KAMENA 5718 Calgary Tr S, 780.944.9497 • Mon-Wed, Fri 10am-6pm; Thu 10am-7pm; Sat 10am-5pm • Artworks by various artists

KAASA GALLERY Jubilee Auditorium, 11455-87 Ave • *OPEN PHOTO 2009*: Presented by Visual Arts Alberta • Until Sept 30

LATITUDE 53 10248-106 St, 780.423.5353 • **Summer Rooftop Patio Series:** Every Thu 5-9 pm until Aug 13; Red Star's Soul Kitchen on July 16 • CJSR's Lady ZZ Top on July 23

MCMULLEN GALLERY U of A Hospital, 8440-112 St, 780.407.7152 • *NATURAL DESIGNS*: Landscape paintings and abstract photographs by Jim Visser and Wenda Salomons • Until Aug 23

MCPAG Multicultural Centre Public Art Gallery, 5411-51 St, Stony Plain, 780.963.2777 • Photography by Margaret Lozinski • Until Aug 12

MICHIF CULTURAL AND MÉTIS RESOURCE INSTITUTE 9 Mission Ave, St. Albert, 780.651.8176 • Aboriginal Veterans Display • Gift Shop • Finger weaving and sash display by Celina Loyer

PROFILES PUBLIC ART GALLERY 19 Perron St, St Albert, 780.460.4310 • *O'CANADA PROJECT*: Amy Loewan's installation • Until Aug 1

PROVINCIAL ARCHIVES OF ALBERTA 8555 Roper Rd, 780.427.1750 • *THE BANFF CENTRE: 75 YEARS OF INSPIRING CREATIVITY* • Until July 24 • Free

SALISBURY GREENHOUSE South of Wye Rd on RR 232 • *JUST LOVELY! ART AMONG THE FLOWERS*: artworks by the Art Society of Strathcona County • Fri, July 17, 5-9pm; July 18-19, 9am-5 pm • Proceeds to SAFFRON; info contact Dessirrie at 780.416.5554

SCOTT GALLERY 10411-124 St, 780.488.3619 • *PAPER WORKS*: artworks by Jerzy Gawlak, Jacqueline Stehelin, Leslie Poole, Arlene Wasylynchuk, and Brenda Malkinson • July 18-Aug 18

SNAP GALLERY 10309-97 St • *THE LEDGE-SUITE*: Mark Bovey's series of digital prints; until July 18 • *RAW MATERIALS AND ROSE COLOURED GLASSES*: Printworks by April Dean

SPRUCE GROVE ART GALLERY Melcor Cultural Centre, 35-5 Ave, Spruce Grove • *ONE FOOT SQUARE*: Allied Arts Council of Spruce Grove, Members' novelty show • Until July 25, Mon-Fri 10am-8pm; Sat 10am-5pm

STEPPES GALLERIES 1258-1259-91 St • **West Gallery:** *NEW HANDS FOR FUN TIMES*: Paintings by Mandy Espeezl; closing reception: Thu, July 23, 6-8pm; until Aug 3 • **East Gallery:** *FABRICATING A FATHER: FURTHER ADVENTURES OF A UNICORN BOY*: Paintings by Trais McEwen; Until Aug 31 • To view contact: Kelley Bernt at kelley.bernt@bldg-inc.ca

TELUS WORLD OF SCIENCE 11211-142 St, 780.452.9100 • *DA VINCI: THE GENIUS*: Until Sept 7 • IMAX: *VAN GOGH: BRUSH WITH GENIUS*; until Sept 7

URBAN ROOTS 10418 Whyte Ave • Open: Wed-Sat 12-4pm or Ph 780.438.7978 • *PETITE NUDES–A DUALITY OF FORM*: Sculptures by Ritchie Velthuis and Beata Kurpinski • Until Aug 15

VAAA GALLERY 3rd Fl, 10215-112 St, 780.421.1731 • *DIVERSITY 2009*: • Until July 18

LITERARY

AUDREYS BOOKS 10702 Jasper Ave, 780.423.3487 • Poetry Nights 2nd Fri each month

BLUE CHAIR CAFE 9624-[illegible] Ave, 780.469.8755 • Story Slam: every 3rd Wed of the month

CARROT CAFÉ 9351-118 Ave, 780.471.1580 • Carrot Writing Circle • Every Tue, 7-9pm; A critique circle the 4th Tue every month

LEVA CAPPUCCINO BAR 11053-86 Ave, 780.479.5382, www.levabar.com • Standing room only, poetry every 3rd Sun evening

INDIGO–North Town Centre 9450-137 Ave, 780.475.4830, www.indigo.ca/events • Warren Moon will sign copies of his new book *Never Give up on Your Dream* • Sun, July 26, 3-5pm

ROSIE'S 10473-82 Ave, 780.439.7211 • TALES: Edmonton Storytelling Café: T.A.L.E.S. Alberta League Encouraging Storytelling open mic • 1st Thu each month, 7-9pm • Pay-What-You-Will (min $6); info at 780.932.4409

ROUGE LOUNGE 10111-117 St, 780.902.5900 • Poetry Tuesday: Every Tue with Edmonton's local poets • 8pm • No cover

UPPER CRUST CAFÉ 10909-86 Ave, 780.422.8174 • The Poets' Haven: Monday Night reading series presented by Stroll of Poets • Every Mon, 7pm • $5 door

THEATRE

COWARDLY KISS THEATRE'S FRINGE FUNDRAISER Teddy's Pub, 11361 Jasper Ave • A two-show Fringe Fundraiser, featuring music, stand-up comedy and a dance party • Sat, July 25, 7pm • $10

THE LION KING Jubilee Auditorium • Broadway Across Canada's theatrical production, directed by Julie Taymor • Until Aug 2 • Tickets at TicketMaster

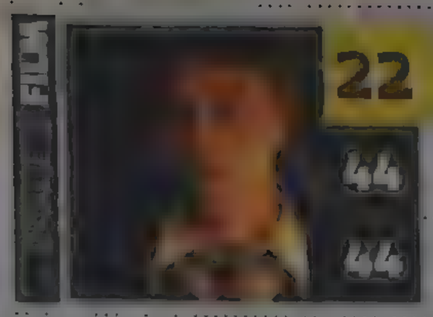
MOTHER OF THE YEAR Francophona Theatre, 10329-83 Ave, www.teatrolaquindicina.com • New play by Stewart Lemoine • Until July 25 Tue-Sat 7:30pm; Sat mats 2pm • $25 (adult)/$20 (student/senior) at TIX on the Square; 1st Fri: Two-For-One; Tue: Pay-What-You-Can (door); matinees: $15

SIX DANCE LESSONS IN SIX WEEKS Mayfield Dinner Theatre, 16615-109 Ave, 780.483.4051 • By Richard Alfieri the story of the acquaintance between a sprightly retiree and her young dance teacher • Until Aug 23 • Tickets at Mayfield box office, toll-free: 1.877.529.7829

THEATRESPORTS Varscona Theatre, 10329-83 Ave, 780.448.0695 • Rapid Fire Theatre's weekly insane improv show • Every Fri (11pm) • Until July 31 • $10/$8 (member) at TIX on the Square

YOU'RE A GOOD MAN, CHARLIE BROWN 10322-83 Ave, 780.439.2845 • Musical by Clark Gesner and Andrew Lippa • Until July 18, 8pm • $14-$18 at TIX on the Square; www.walterdaleplayhouse.com

FILM



22 Harry Potter

44 Brüno

44 I Love You, Beth Cooper

Onlineatvueweekly.com

Brian Gibson examines slackening satire in SideVue; David Berry and Scott Harris experience the midnight screening of Harry Potter

DOCUMENTARY // FOOD, INC.

Fact farm

The message isn't new, but the visuals make *Food, Inc.* a gut-turning documentary

JOSEF BRAUN
// JOSEF@VUEWEEKLY.COM

Movies make us hungry. They can also make us disgusted. They can bypass rational thinking and make us desperate to eat things we normally wouldn't stomach. They can take the consumption of food and render it either into gastronomical pornography or body horror. Primo and Secondo whip up a spectacularly succulent feast in *Big Night*; the man in the white suit cracks eggs over his mistress' naked flesh in *Tampopo*; Divine eats shit in *Pink Flamingos*; Harrison Ford works a glazed donut and sunglasses into hot sex with Lena Olin in *Hollywood Homicide*; Bob and Doug McKenzie drown in beer in Strange Brew; the little zombie girl feasts on her own mom in *Night of the Living Dead*. Make your own list, the point is that moving images of eating prompt responses in us that other media can't, and that's the primary reason why, despite lame graphics and excess compression, I feel compelled to recommend the straight-ahead activist ***Food Inc.*** so highly.

There are other, more thorough methods of gaining this information, but few possess the promise of inciting such immediate action from such a potentially large audience.

Helmed by TV history doc veteran Robert Kenner, *Food Inc.* comes out swinging, with every well-calculated punch directed at the corporate takeover of American food—and, by extension, our food—and what all evidence points to as a rigorously enforced policy of closed doors and diversion tactics that usually manifest in a veneer of pastoral serenity. Images of sunrises, freshly painted barns and happy, healthy cows grazing across a lush expanse of grass are a façade for, among other things, Frankenstein factory farming, shamefully lax disease control measures, seed patents and, obviously, appalling cruelty to animals, not to mention humans, since labour exploitation—there are allegations of big food in cahoots with US Immigration—is key to industry mechanics.

The fact that so much in *Food Inc.* seem shocking to audiences is

CONTINUED ON PAGE 43>>

DOLLARS FOR DONUTS >> *Food, Inc.* examines the corporatization of the American food industry *courtesy*

DVD >> MADEA GOES TO JAIL

Diary of a savvy Black man

Tyler Perry's unique mix of melodrama and comedy speaks to a very specific audience

If you ignore his actual films themselves, Tyler Perry is probably the most interesting American filmmaker today. You could probably write a book on what his runaway success means about the African-American experience in the United States, but I'll try to summarize the major points. The most relevant information to begin with is that Perry is a southern, African-American playwright who found pretty huge success with a touring series of occasionally musical plays revolving around the world of Mabel "Madea" Simmons, a sass-talking black grandma—her nickname is evidently the southern Black equivalent of Nana/Baba—with a hair-trigger temper, played by Perry himself in *Big Momma's House*-level drag. Perry's franchise grew even bigger when he turned his plays into films: his breakthrough, *Diary of a Mad Black Woman*, was made for just over $5 million US and grossed 10 times that. His latest *Madea Goes to Jail* just released on DVD, made $90 million, and was the number one film in America its opening weekend.

The really interesting part is that Perry has achieved all this with absolutely no support from Hollywood—Lionsgate Films is his distributor, but he makes them entirely with his money, through Atlanta-based Tyler Perry Studios, America's largest independent film studio—and despite the fact critical reaction is tepid at absolute best. And I don't just mean actual critics, though they've hardly been kind: even his ratings on a site like IMDB rarely crack a five, this from a site that rates the Transformers sequel a fairly solid 6.5. Probably what that means, though, is that not a lot of black people use IMDB.

See, his trick is that he speaks—powerfully—to a market that's almost entirely ignored by the major entertainment companies: Christian, middle-class African-Americans (now might be a good time to point out that, despite their success, a Perry movie has never actually opened at an Edmonton theatre, and for that matter rarely makes much money at all beyond US borders). His films are a really sort of bizarre mixture of what I can only really call sassy Black comedy—that Martin Lawrence reference wasn't for nothing—and treacly Christian morality plays that are kind of stunning in their simple dichotomies. How exactly those fit together so seamlessly in some minds is slightly beyond me, but then these are very specifically, literally African-American films, a culture I don't exactly have a lot of touchstones in common with (it's worth pointing out, again, that this is one that basically has nothing in the way of pop-cultural exposure, neither as materialistic and rampantly testosterone-y as mainstream hip-hop nor as acerbically political as Spike Lee).

The combination is, if nothing else, pretty utterly unique. Mixture might not actually be the right word: it's not as though one informs the other or their sensibilities fuse. More accurately, broad comedy and moral melodrama are fused together, their separate parts as visible as different patches on a quilt. So, then, in *Madea Goes to Jail*, we get the basically unprecedented experience of a joke about a Hispanic serial killer offing 18 men—to Madea's amused approval—juxtaposed with some really serious, heavy-on-the-Jesus attempts to get a junkie-prostitute off the street. The two are offered up so blindly, the apparent contradictions so incredibly ignored, you start to wonder if Perry is actually literally schizophrenic, or at least if he bothers to read his scripts all the way through.

But that's just kind of the way of the movie. Its melodramatic side follows a young lawyer's (Derek Luke) attempts to save the aforementioned prostitute (*The Cosby Show*'s—one of the few cultural precedents for Perry, though really not the same thing at all—Keshia Knight Pulliam) in the face of a comically (unintentionally, natch) callous fiancé. Like, as in, this woman is staring at her fiancé taking care of a junkie going through withdrawal—a junkie who is a childhood friend of her fiancé, also—and starts bitching about how he never pays that kind of attention to her(!!). Because, in Perry's world, bad people have to be entirely morally bankrupt, the fiancé will eventually doctor up charges and get the prostitute thrown in jail for 17 years.

The comedic side of things is taken up by Madea, whose vicious temper—she pulls what's evidently a machine gun on uninvited party guests and trashes a parking-spot-thief's car with a forklift, all of this presented with a kind of tee-hee-ain't-she-a-big-sassy-black-woman vibe—lands her in anger management with Dr. Phil (Oprah's another decent cultural precedent, though with a much wider appeal) and eventually the slammer. There's also a certain degree of comic relief due to her slightly dim-witted family, mostly in the form of Black pop-cultural references, winks at the fact Madea is actually a dude in drag and exhortations for Madea to go to church.

Despite the fact she's not a churchgoer, Madea does have a pretty unfailing sense of morality, which comes into full play in the relatively brief prison scenes, and is of the take-responsibility-for-yourself variety. That there seems to be the thread that joins the two halves together, and ultimately explains a big part of Perry's appeal to his particular audience: for a group that has pretty much literally worked its way from the ghetto to the suburbs, it's a pretty self-affirming message, though delivered a little too simply to transcend its intended target. V

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FANTASY // HARRY POTTER AND THE HALF-BLOOD PRINCE

Not half bad

The latest Harry Potter seems pretty adequate, for the most part

I'M THE WIZ >> Harry Potter and the Reasonably Entertaining Sixth Installment

DAVID BERRY

Full disclaimer: despite seven books and five previous movies over 12 years of sales records and relentless hype, I'm a Harry Potter neophyte. It's nothing particular I have against the series, it's just one of those world-enough-and-time issues. But so: my entire exposure to Harry Potter previous to watching ***Harry Potter and the Half-Blood Prince*** was Wikipedia and the inevitable newspaper articles that would pop up every time a book was released, detailing the fanatical devotion children and older people who should maybe find more constructive outlets for fanatical devotion have to the series. This felt like a neccessary disclaimer.

So, then, as not just a non-fan but someone who is categorically ignorant of the phenomenon, I can say without prejudice that the film version *Half-Blood Prince* is resoundingly OK. Far too long for its own good—of all the films that should stretch into the two-and-a-half hour realm, popcorn blockbusters really are just slightly ahead of teen sex comedies—and with an attendant pacing and structure that feel pretty perfunctory, but lighthearted and effects-laden enough to not completely crush you.

It opens with a flat-out exhilarating shot—for a man who has chiefly [illegible] on television, director David Yates is pretty good with grandiose, dramatic camera effects—as we swoop along with a gang of Voldemort's Death Eaters (fellow neophytes: Wikipedia) as they wreak havoc on London. Sadly, [illegible] all the energy *Half-Blood Prince* has to give: not long after, we'll have slowed down to a leaden plod, as we go over what surely must be every plot point the book has to offer, running time and interest levels be damned.

The two major threads here concern the impending assassination of Harry's mentor Dumbledore (a quite-charming Michael Chabon) and Harry and friends maturing into fully fledged hormonal teenagers, and it shouldn't be surprising that the former proves a lot more interesting than the latter. The first steps of love here are played almost entirely for easy laughs at the characters' awkwardness, which is a little bit cute before it turns grating, something that maybe worked in the context of a book's psychological insights but just serves to add flab to the film (though Rupert Grint, easily the most charming of the young actors [illegible] does a decent job of comic relief).

Maybe it's just because I'm an abstainer, but a lot of the problem here seems to be that screenwriter Steve Kloves felt the need to include everything, which leads to a simultaneously clipped and clunky pace, and a film that kind of just traipses from scene to scene without much in the way of dramatic build-up. There are enough action sequences in between to keep things sort-of lively, but again, they're basically just set pieces, flashy visual bookmarks that dazzle and then drift away.

That said, Yates deserves credit for his visual punch, and anything crammed with this many big-name British actors is never going to be a complete loss, even if the vets just serve to underscore how one-note most of the kids (or, well, young adults) in the series are. It doesn't exactly justify the hype for a newcomer, but the fans at the midnight screening seemed to enjoy it, although I also think it's fair to say that folks who lined up two hours before the movie started don't exactly make for the most discriminating of audiences. ▼

HARRY POTTER AND THE HALF-BLOOD PRINCE
[illegible] RADCLIFFE, EMMA WATSON,
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Blogging's not just for geeks

SIMON BATTLEY

The founder of Vancouver-based music-publicity company Killbeat Music, Ken Beattie knows a thing or two about creating a relationship between artists and their audience. In an age where an album can be put together in GarageBand in a studio apartment on a Monday and be available for download on iTunes by Wednesday, Beattie says that at this point artists need to be cultivating the kind of personal connections with their audiences that blogs can provide or they risk becoming quickly irrelevant.

"It's really hard for bands to get attention--there's so many bands. It's a lot easier to make a record than it was years ago, so there's thousands of releases a week," he says, explaining that a direct connection to a fanbase puts a band at an advantage in terms of getting its music heard. "That was always important—that's why you went on the road: to connect with your fans. That's why at a merch table you'd have an email list: so you could contact people next time you're coming to town. I think there's always been that desire for artists to connect to their fans directly and now it's even easier than before."

Of course, it's not just enough to have a blog—people need to be reading it or it's just a tree falling in the forest. So what does an artist have to do to get their blog read? Beattie says that the most important thing is content—daily entries are best, if you can hack it—but that patience is a key virtue in building up a fanbase. Creating a community doesn't happen overnight.

"Really it's word of mouth," he says. "You might read the Fucked Up blog and then you might write about it on a known blog that people are going to all the time and people might read about it there and then they start going to this person's blog. I think it starts small and then builds from there.

"It's like anything—once something becomes known as a really good blog or [one with] good entries or really good stories, you're able to tell so many people in such a short amount of time that it's really easy to make it grow."

When it comes to the artists on Killbeat's roster, Beattie and his colleagues have a pretty firm plan for helping to facilitate the connection between artist and audience via social media.

"We tell them to have some kind of video that they can put on their MySpace page, or on their Facebook page. We're encouraging everyone to be on Facebook, we're encouraging everyone to be on Twitter, we're encouraging everyone to blog as often as they can—especially when they're on tour—not just on their own blog, but we'll also go out and ask someone like *Exclaim!* or another site if they'll host the tour blog while they're on tour," he explains. "We just tell them you have to be more and more involved. You have to engage your fans, you have to make a personal connection."

And in the past few years, as social media has gained more and more ground amongst artists and audience, Beattie has seen its use make a significant difference for those artists who use it well.

"It absolutely makes a difference," he says. "When you show up in that town there's a bunch of people that show up that you've already kind of talked to or have already been following you—they feel like they know you. They feel like they know you because they know what you had for dinner three nights ago. It intensifies the relationship." V

Here it is: Vue Weekly's eighth annual musician's directory. As usual, we've compiled a pretty massive list of Edmonton's musicians—both solo performers and groups—but this year we've made an effort to include as many helpful contacts as possible for anyone looking for anything from a venue to play at to a place to pick up some equipment. Remember, too, you can always find updated listings on the web at vueweekly.com/emd all year long.

EQUIPMENT

Step 1: job delivering newspapers.
Step 2: buy a ton of equipment.
Step 3: get yourself some gigs.

RETAILERS/RENTALS

Acoustic Music Shop
9934 - 82 Ave NW
780.433.3545
acousticmusicshop.com

Aftermote Music
10820 - 82 Ave NW
780.433.0373
aftermotemusic.com

Allstar Show Industries
10331 - 176 St NW
780.486.4000
allstar-show.com

Avenue Guitars
10550 - 82 Ave
780.448.4827
avenue-guitars.com

Axe Music
11931 Wayne Gretzky Dr
780.471.2001
axemusic.com

The Bandstand Ltd.
4824 93 Ave
780.465.7264

Bella Music
11002 150 St
780.988.2352
bellamusic.ca

Brandenburg Music
1500 - 100A Ave NW
780.482.3009
brandenburgmusic.com

Giovanni Yamaha Music
West Edmonton Mall, 2922 - 8882 - 170 St NW
780.944 9090
giovanniyamahamusic.com

Gordon Price Music
10828 - 82 Ave NW
780.439.0007
gordonpricemusic.com

Handbell's Etc.
11245 - 12 Ave
780.437.9096

Inland Audio Visual
100, 17893 - 106A Ave
780.423.4833
inlandav.ca

Lillo's Music
10848 - 82 Ave NW
780.433.0138
lillosmusic.com

Long & McQuade
10204 - 107 Ave NW
780.423.4448
long-mcquade.com

Mother's Music
10251 - 109 St
780.425.1400
mothersmusic.com

Mr. Entertainment
4449 - 99 St NW
780.437.0508
mrentertainment.com

Music Centre Canada (Spruce Grove)
24, 100, King St
780.962.0333

Music In The Park (Sherwood Park)
107, 52 Sioux Rd
780.467.0888

Myhre's Music
8735 - 118 Ave NW
780.477.1586
myhresmusic.com

Production Lighting
14709 - 123 Ave
780.448.7298
productionlighting.com

RKM Music Canada
6464 - 28 Ave
780.485.9917
66, 975 Broadmoor Blvd. (Sherwood Park)
780.417.9916
rkmmusiccanada.com

St. John's Music
10452 Mayfield Rd
780.452.4810
stjohnsmusic.com

The Westend Rock Shop
16811 - 106 Ave NW
780.444.7625
westendrockshop.com

The Wind Shoppe
5220 - 86 St
780.465.2269

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780.288.7726
info@edmontonjamspace.com
edmontonjamspace.com

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780.975.6750
production@mktsys.ca
mktsys.ca

EDUCATION

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Acoustic Music Shop
9934 - 82 Ave
780.433.3545
acousticmusicshop.com

Alberta College Conservatory of Music (Grant McEwan College)
10050 MacDonald Dr
780.633.3725
macewan.ca/web/pvca/conservatory/home

Alberta Music Academy
34 - 4004 - 97 St
780.450.9809

Caesar's School Of Music
14926 - 45 Ave
780.413.9214

Centre de dèveloppement musical
8828 - 95 St
780.440.9373

Dauk Easy Music
17539 - 100 Ave
780.444.1944

Department of Music, University of Alberta
Convocation Hall, Old Arts Building
780.492.0606
music.ualberta.ca

Double A Guitar Studio
201 - 8733 - 118 Ave
780.479.2644

Edmonton Academy of Music
3111 Tredger Place
780.463.4815
edmontonacademyofmusic.com

Edmonton Musical Theatre
10104 - 121 St
780.452.8046

Edmonton Music Studios
122 - 550 Clareview Rd
780.761.1700
edmontonmusicstudios.com

Edmonton Suzuki Piano School
11602 - 69 St
780.488.0548
edmontonsuzukipiano.ca

Family Music Lessons
780.9530696
familymusiclessons.com

Fort Music Centre
Suite C - 10102 - 98 Ave
780.998.7336

Giovanni Yamaha Music West Edmonton Mall
#2922, 8882 - 170 St
780.944.9090
giovanniyamahamusic.com

Grant MacEwan Community College, Music Department
10045 - 156 St
780.497.5140

Heritage School Of Music
3919 - 106 St
780.434.3807

Kidsnotes Music
7031 Gateway Boulevard
780.702.5176
kidsnotes.ca

Leduc School Of Music
4810 - 43A Ave
780.986.3500

Lillo's School Of Modern Music Ltd.
10848 - 82 Ave
780.433.0138
lillosmusic.com

Lion School of Music
6208 - 14 Ave
780.436.1924

Mill Woods Music Ltd.
3-1510C Lakewood Road West
780.468.2285

Mr Entertainment
194B Londonderry Mall
780.475.1108

Piano Centre Music Academy
10622 - 170 St
780.484.1333

Powersound Studios
10534 - 115 St
780.453.3284
powersoundstudios.com

Prime School Music
202 - 3224 Parsons Rd
780.450.8909

RKM Music
6464 - 28 Ave
780.485.9917
rkmmusiccanada.com

Sherwood Park School Of Music Inc
[illegible] Rd, Sherwood Park
[illegible]
sherwoodparkschoolofmusic.com

Strathcona Conservatory Of Music
[illegible] - 104 St
780.433.9170

Tommaso Zillio
10827 - 80 Ave
780.627.0513
tommasozillio.com

Visionary College
[illegible] St Albert Rd, St. Albert
[illegible] 4430

Zion School Of Music
[illegible] 8920 - 100 St
780.441.0464

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780.758.9856
theartery@noiselab.ca

Atlantic Trap and Gill
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780.432.0611
atlantictrapandgill.com

Axis Café
10349 Jasper Ave
780. 990.0031
axiscafe.ca

Back Room Vodka Bar
10324 - 82 Ave
780.436.4418
myspace.com/backroomvodkabar

Black Dog Freehouse
10425 Whyte Ave
780.424.2745
blackdog.ca

Blue Chair Café
[illegible] - 76 Ave
780.989.2861
bluechair.ca

Blues on Whyte
10329 Whyte Ave
780.439.5058
bluesonwhyte.ca

Bohemia Cyber Café
11012 Jasper Ave
780.429.3442
bohemiacafe.ca

Brixx Bar & Grill
10[illegible]0 - 102 St
780.428.1099
[illegible]room.ca

Coast to Coast Pub & Grill
5552 Calgary Trail South
780.439.8675

Cook County Saloon
8010 Gateway Blvd
780.432.COOK
cookcountysaloon.com

Cowboys Country Saloon
10102 - 180 St
780.481.8739

Dinwoodie Lounge
2nd Floor, 8900 - 114 St, U of A Campus
780.492.4236
[illegible]ualberta.ca

Eddie Shorts
[illegible]13 - 124 St
[illegible]3663

Edmonton Event Centre
WEM Phase 3
780.489.SHOW
edmontoneventcenter.ca

The Empress Ale House
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780.758.2754
theempressalehouse.com

Festival Place
100 Festival Way, Sherwood Park
780.464.2852
festivalplace.ab.ca

Filthy McNasty's
10511 Whyte Ave
780.432.5224
filthymcnastys.ca

Fort Hotel
9923 - 101 St, Fort Saskatchewan
780.998.2025

Fresh Start Bistro
484 Riverbend Sq
780.433.9623
freshstartbistro.com

Haven Social Club
15120 Stony Plain Rd
780.756.6010
thehavensocialclub.com

Halo
10534 Jasper Ave
780.423.4256

Hooliganz Pub
10704 - 124 St
780.452.1168

Horizon Stage
1001 Calahoo Road, Spruce Grove
780.962.8995
horizonstage.com

Hulbert's Café
7601 - 115 St
780.436.1161
hulberts.ca

Jeffrey's Café & Wine Bar
9640 - 142 St
780.451.8890
jeffreyscafe.com

Jekyll & Hyde Pub
10209 - 100 Ave
780.426.5381
jekyllandhydepub.com

Julian's Piano Bar
Chateau Louis Hotel, 11727 Kingsway Ave
780.452.7770
chateaulouis.com

LB's Pub
23 Akins Drive, St. Albert
780.460.9100
lbspub.ca

Lucky 13
10552 Whyte Ave
780.439.0013
lucky-13.ca

Mayfield Inn
16615 - 109 Ave
780.484.0821
mayfieldinnedmonton.com

McDougall United Church
10025 - 101 St
780.428.1818
mcdougallunited.com

Mead Hall
10940 - 166A St
780.435.3130
themeadhall.net

Megatunes
10355 Whyte Ave
780.434.6342
megatunes.com

Myer Horowitz Theatre
8900 - 114 St, U of A campus
780.492.4764
su.ualberta.ca

New City Suburbs and Likwid Lounge
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780.429.2582
newcitycompound.com

O'Byrnes
10616 Whyte Ave
780.414.6766
obyrnes.com

Oil City Roadhouse
10736 Jasper Ave
780.428.0099
oilcityroadhouse.com

O'Maille's Irish Pub
104, 398 St Albert Rd
780.458.5700

On the Rocks
11740 Jasper Ave
780.482.4767
ontherocksedmonton.com

Pawn Shop
10551 Whyte Ave
780.916.1557
pawnshoplive.ca

Red Star Pub
10538 Jasper Ave
780.428.0825

Rendezvous Pub
10108 - 149 St
780.444.1822

Rouge Lounge
10111 - 117 St
780.482.5253
rougelounge.ca

Sneaky Pete's Bar & Grill
12315 - 118 Ave
780.451.7770

Starlite Room
10030 - 102 St
780.428.1099
starliteroom.ca

Steeps Tea Old Glenora
12411 Stony Plain Rd
780.488.1505
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10922 - 88 Ave
780.433.8369
thesugarbowl.org

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11361 - Jasper Ave
780.488.0984
teddys.ca

Three Bananas Café
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780.428.2200
threebananas.ca

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10544 Whyte Ave
780.437.7699
urbanlounge.net

The Warehouse
14220 Yellowhead Trail
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780.476.3388
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Graphic design/artist
Lon is a street savvy artist with a childlike flair. Largely inspired by pop culture, this Edmonton-born artist can create both playful and classic pieces. From his self-portrait inspired Lonster the Monster greeting card line to his stunning spray-paint portraits, all of Lon's work is customizable. From handbills and gig posters to logos and liner notes, Lon can turn your dreams into a reality. Some of Lon's previous clients include local bands Portal, Neevah, Stereotherapy, No Such Luck, Whitewall and Needles to Vinyl
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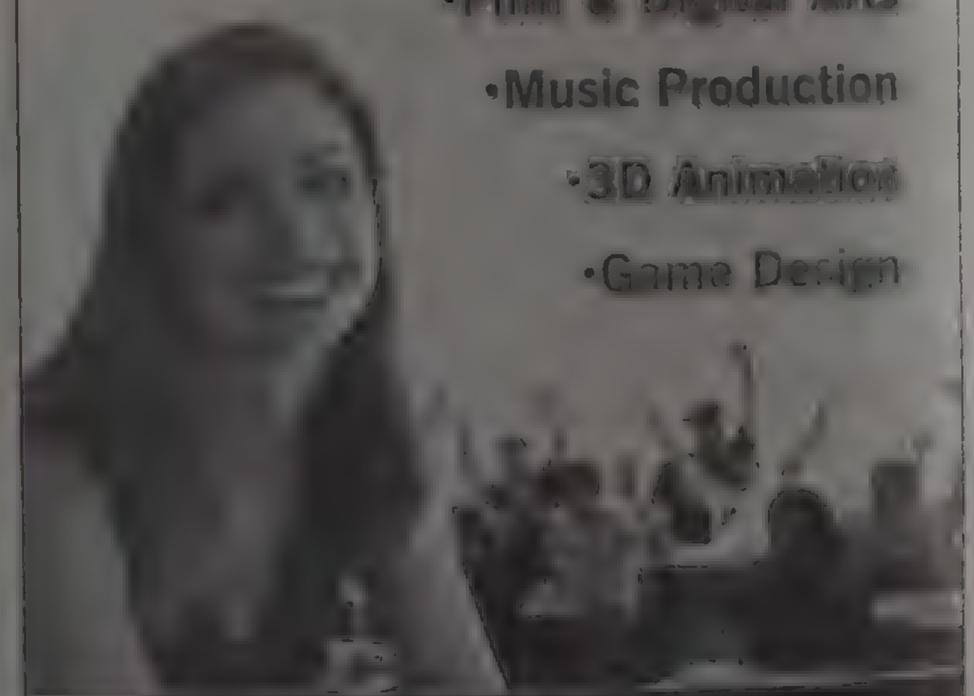

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[illegible]3tenphoto.com
780.425.2747

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jeffarchibald.ca

Big G Design
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Zac Larocque-Walker
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gigposters.com/designers.php?designer=67032

Glenroy
nfo@glenroy.ca

Eamon Mcgrath
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gigposters.com/designers.php?designer=61475

Brent Oliver
brent@brentoliver.com
gigposters.com/designers.php?designer=30697

Leslie Predy
lpredy@gmail.com
gigposters.com/designer/76495_Leslie_Predy.html

Whitey Houston
lyle@vueweekly.com
gigposters.com/designers.php?designer=4188

MEDIA

It's not like the olde days—the town crier's not going to tell anyone about your shows. You'll need to go to the media with nice, press releases (that include things like your band, show date, venue, cost, all [illegible]

PRINT

Vue Weekly
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780.426.1996
vueweekly.com

Alberta Views
Suite 208, 320 - 23 Ave (Calgary)
403.243.5334
albertaviews.ab.ca

Avenue Magazine
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780.451.1379
avenueedmonton.com

BeatRoute Magazine
4822 Macleod Trail, SW (Calgary)
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beatroute.ca

Edmonton Examiner
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Edmonton Journal
10006 - 101 St
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edmontonjournal.com

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780.468.0100
edmontonsun.com

The Gateway
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780.492.5168
gateway.ualberta.ca

See Magazine
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780.[illegible]
seemagazine.com

Where Magazine
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416.955.4984
where.ca/edmonton

RADIO

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630ched.com

The Bear (100.3 fm)
#100 - 18520 Stony Plain Road
780.486.2800
thebearrocks.com

The Bounce (91.7 fm)
10212 Jasper Ave
780.424.2222
thebounce.ca

CBC Radio One (93.9 fm/740 am)
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780.468.7500
cbc.ca/radio

CBC Radio Two (90.9 fm)
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780.468.7500
cbc.ca/radio

CISN Country (103.9 fm)
5204 - 84 St
780.428.1104
[illegible]

CJSR (88.5 fm)
Room 0-09 Students' Union Building, U of A
780.492.2577
cjsr.ualberta.ca

CKUA (94.9 fm)
[illegible] Floor, 10526 Jasper Ave
780.[illegible]
ckua.org

Cool 880 (880 am)
cool880.com

iNews 880 (880 am)
5204 - 84 St
780.440.6300
inews880.com

Joe FM (92.5 fm)
5204 - 84 St
780.469.6992
joefm.ca

K97 (97 fm)
2394, West Edmonton Mall, 8882 - 170 St
780.451.8097
k97.fm

The Light (930 am)
5316 Calgary Trail
780.466.4930
am930thelight.com

Shine FM
5316 Calgary Trail NW
780.466.4930
cjry.ca/

Sonic (102.9 fm)
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780.423.2005
sonic1029.com

TELEVISON

Access Television
18520 Stony Plain Road
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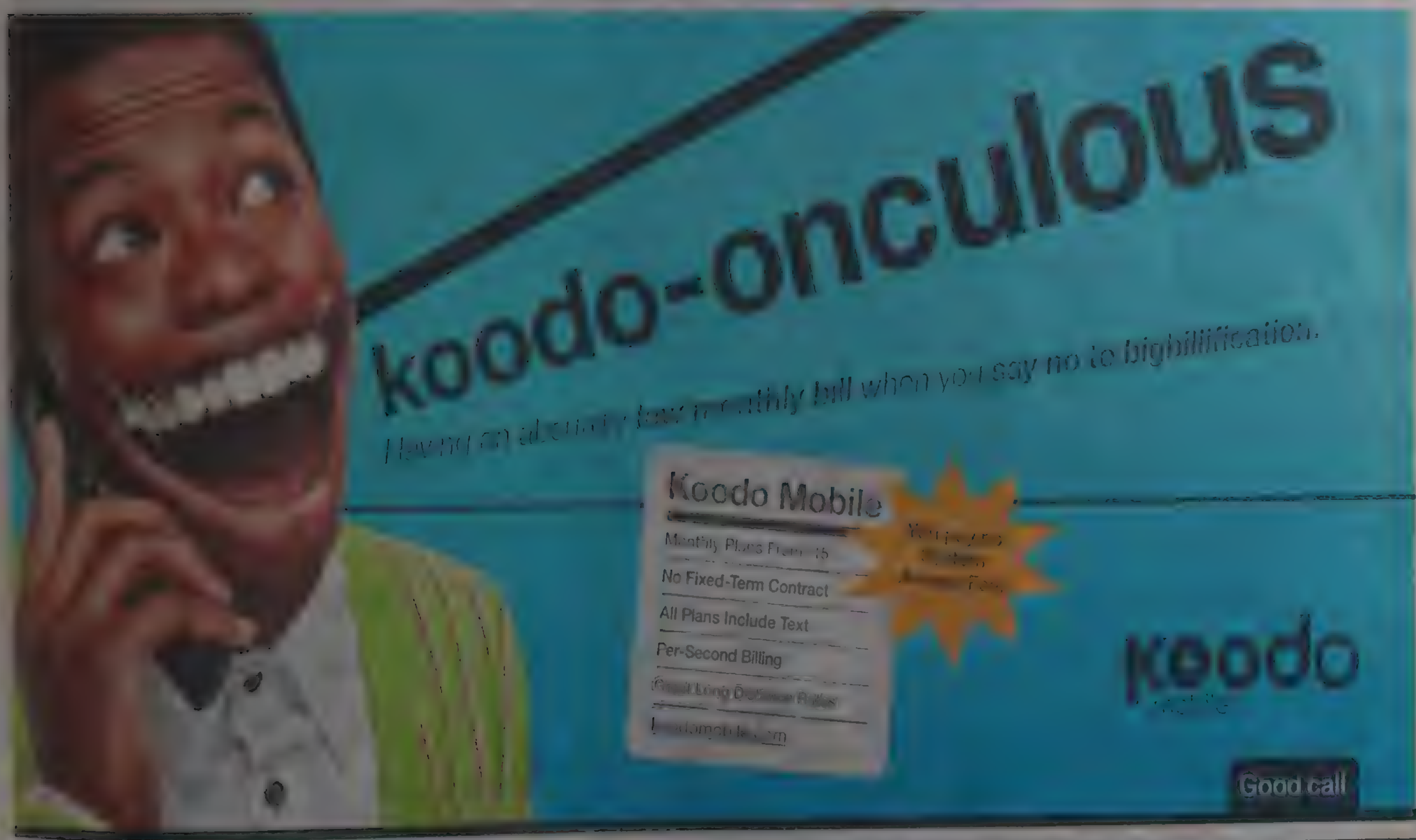
accesstv.ca

CBC
10062 - 102 Ave
780.468.2341
cbc.ca



City TV
10212 Jasper Ave
780.424.2222
citytv.com/edmonton

CTV Edmonton
18420 Stony Plain Road
780.483.3311
edmonton.ctv.ca

Global Edmonton
5325 Allard Way
780.436.1250
globaltv.com/globaltv/edmonton

WEB DESIGN

Kobot Industries
web design/graphic design
kobotindustries.com

Shameless Design Studio
web design/graphic design/album design
info@shamelessdesignstudio.com, shamelessdesignstudio.com

Smokescreen Printing
T-shirt printing/graphic design/button maker
info@smokescreenprinting.com, smokescreenprinting.com

Trevor Kjorlien
Web design
trevorkjorlien.com

MERCHANDISE

This is a pretty self-explanatory category. You want T-shirts, you've got to get them made. Same with records, tickets and anything else that you can't or don't want to do in your basement.

POSTERING

Main Staple Poster Distribution
[illegible] - 124 Ave NW
780.468.6962

RECORD MANUFACTURERS

Canada Disc & Tape
4139 - 98 St
780.461.3472
candisc.com

T-SHIRT PRINTING

Alberta Embroidery
15039 - 118 Ave
780.944.0744
albertaembroidery.com

Gateway Press
9030A - 118th Ave
780.477.2149
gatewaypress.ca

Octopus Ink
10103 - 81 Ave
780.989.1809

Smokescreen Printing
10122 - 81 Ave NW
780.265.2982
smokescreenprinting.com

TICKET AGENCIES

Stub Hub
stubhub.com

Ticket Master
ticketmaster.ca

Tickets Now
ticketsnow.com

TICKET PRINTING

First Ticket Printing
9562 111 Ave
780.496.9990

Rayacom
10529 116 St
780.455.7292
rayacom.com/main/tickets.html

Ticket Master Custom Tickets
1.866.233.3104
ticketmastercustomtickets.com/Edmonton.php

RECORDING STUDIOS

Well, yeah, sure you can record your masterpiece on GarageBand. But these places will give you someone who can get you that killer guitar tone you've always dreamed about, too.

Alberta Woodbend Studios
Analogue/digital equipment, wooded surroundings
Mo Marshall, 780.987.2950
#6, 51215 Range Rd. 265, Spruce Grove

The Audio Department
Mastering services and professional audio rentals. We specialize in boutique and high-end gear rentals with lines such as API, Alan Smart, Avalon, Chandler, Cranesong, Empirical Labs, Great River, John hardy, Neumann, Royer, Soundelux, Universal Audio, Vintech and more. Mastering services available by Terry Tran.
780.993.8726
terrytran@theaudiodepartment.ca
theaudiodepartment.ca

B Scene Studios
Band demos, singer-songwriter demos, ProTools, CD duplication, vocal instruction, performance venue, backing tracks, editing.
780.432.0234
8212 - 104 St
bscenestudios.com

Barry Hoffman Studios
Live music/composers/recording. Providing full digital productions for writers, song collaborations and live music for all occasions. From solo piano to five-piece bands.
780.476.9000
barryjolin@shaw.ca

Beta Sound Recorders
Equipped with Euphonix CS2000, ProTools HD, Neumann, AKG, two separate studios.
Gary Koliger, 780.424.3063
10534 - 109 St
gary.koliger@betasound.ca
betasound.ca

Blackbox Studios
Services include albums/demos, track/edit/mix, mastering, guitar/bass repairs, CD/DVD duplication/replication, graphic design, comfortable recording facility with great gear and knowledgeable operators.
Steve, 780.439.7500
info@blackboxstudios.tv
blackboxstudios.tv

Blackman Productions
We offer music recording/mixing and complete audio post services in a state of the art facility with talented and creative staff engineers
780.435.5859
#32, 4004 - 97 St
Edmonton, AB T6E 6N1
info@blackmanproductions.com
blackmanproductions.com

Cooper Studios
Cooper Studios is a vocal performance and artist development school in Edmonton
780.417.5526
cooperstudios.com

Crowtown Productions
Full-service mastering, mixing, production and duplication. Equipment includes: Studer two-inch analogue 16-track, MOTU and ProTools digital multi-track. Class A mic pres by API and Crane Song, world-class A/D conversion by Crane Song, good outboard/mic selection. Clients include Lester Quitzau, Mad Bomber Society, Dale Ladouceur, Tippy Agogo and Painting Daisies. Reasonable rates.
Bill Hobson, 780.453.1763
11020 - 122 St
studio@crowtown.com
crowtown.com

Damon Soundtrek Studios
Equipped with 24-track analogue recording, Pro Tools, Midi Studio
Garry, 780.465.0132
6916 - 82 Ave
damonproductions1@shaw.ca

Edmontone Studio
Edmontone Studio is one of Alberta's top music-recording facilities. Our 1200 square foot studio is located in the heart of downtown Edmonton and features lively rooms with 10-foot ceilings, choice recording equipment and an array of vintage keyed instruments that includes an outstanding 1978 Yamaha C3 grand piano and a fantastic Hammond B3 organ. Our comfortable vibe, top-notch people and reasonable rates make Edmontone the perfect place to make your next professional recording.
Mark Feduk or Doug Organ
780.757.5425
info@edmontone.com
edmontone.com

Electric Soil Recordings
Est. 2003. Call us for demos and CD projects. Experienced engineer trained at GMCC and Blackbox Studios. Tracks are sent away to a well-skilled engineer in Vancouver for mixing and mastering. One-week turnaround time. Eight input/24 track. [illegible] Near Whyte Ave.
Matt, 780.977.3751
est.altpro.net/bandsite/

Failsafe Studios
Are you looking for somewhere to pursue your music dreams? Our main focus is to help you reach your musical goals through offering a comfortable and affordable recording and learning facility. We have an array of microphones, preamps, effects, instruments and amplifiers available at no extra cost. Located in an expansion of the Beta Sound Recorders building, Failsafe Studios includes a relaxing lounge with Internet, cable TV and kitchen.
Dave, 780.240.5205
myspace.com/failsafestudios

Homestead Recorders
WCMA's Studio of the Year; Studio A: RADAR 24, Studio B: Pro Tools
Barry Allen, 780.454.8434
homesteadrecorders.net

Leo Project Techworks
Private non-commercial studio, for the in-house producers/engineers/arrangers/composers. The gear list includes large-frame Trident (UK) console, with Automation. (2) 24-track digital multi-trackers, Analogue and digital mixdown recorders, MIDI dept. full of vintage analogue and digital synths, PCs, Macs, Cubase, Pro Tools, Wavelab, Waves, Logic, Bias, Sony. Wall-to-wall racks of outboard filled with gear from Neve, Toft-Audio, Focusrite, Lexicon, Eventide, Yamaha, Korg, Roland, Microphones by DPA, Schoeps, Neumann, AKG, Milab, Fostex and many more.
S. TonMeister King, 780.642.3752 lptech@shaw.ca

Limelight Recording Studio
Limelight is a digital recording facility that focuses its work with local independent bands and solo artists. We offer quality multi-tracked recording services in a professional environment at a great price. Browse our web site to learn more about our studio, service and production.
780.707.3441
info@limelightstudio.ca
limelightstudio.ca

Nik Kozub Recording and Production
More than 10 years of experience recording and producing independent artists in a wide variety of musical styles. Tons of gear, relaxed studio vibe, artist-friendly rates, blah blah blah. Past clients include Shout Out Out Out Out, the Famines, Cadence Weapon, Luke Doucet, Illfit Outfit, Our Mercury, the Operators 780, Down North, Twin Fangs, Kaley Bird, Brett Miles, E-town Beatdown, Blacken, Wednesday Night Heroes, the Cleats, Let's Dance, Ben Disaster, Michael Rault, 40 Thieves, Captain Tractor, Bed Shag Carpet, [illegible], the Franklins and many more. Record with a musician who understands the sound you are going for, and how to achieve it.
780.993.6457
n.k@[illegible]

One Mic Recordings
Music producer and songwriter.
780.430.4014

Owensound Studios
This is a professional recording studio catering to project and artist development

Alberta Morning with **Tony King**
Weekdays, 6 - 9 am

How did you get started in radio?

After my life-changing discovery of music in high school, I worked in commercial radio, then strayed to university for a degree in art and design. But the radio bug called me back.

What do you love about being at CKUA?

Since starting at CKUA, I have come to appreciate an incredibly wide array of music from all different genres. I have sat down to tea with artists such as Ron Sexsmith, Roy Forbes, Greg Keelor, Buck 65, Sue Foley and a host of others.

Any words of wisdom?

I consider all of life's experiences an education that I bring to the air every morning.

ckua net

Edmonton 94.9 fm

Find out more about Tony at www.ckua.com/tony

ORIGINAL WORKS

We work with the artists to write songs, rather than pressing buttons to record songs they have written. Services include: [illegible] recording studio, 133/day, video production and rental (Canon XL2 digital film camera), photography and promo packs.
[illegible] Johnson, 780.471.4802
11715 - 108 Ave
owensoundstudios.com

Phoneticsound Recording Studio
Analogue soul, digital mind. Over a decade of production speaks for itself. Whether you're a band of rockers or a solo cat, we can help make your music fat! Already recording? Come find out how our mastering can give your music "that radio sound."
780.[illegible]
info@phoneticsound.com

The Physics Laboratory
Hear audio samples online at thephysicslab.net/pl_site/index.html. Offering radio-quality sound for the best price. Very good gear and a lot of experience. Exceptional mixing environment. Fully set up for all styles of music including electronica. Great guitar and bass amp selection.
780.709.7497
slopers@gmail.com

Pioneer Mastering Lab
Barry Allen, 780.453.1150

Powersound Studios
Production, recording, mixing, mastering and educational program.
780.453.3284
Power12@telus.net
10534 - 115 St
Edmonton, AB T5H 3K6
powersoundstudios.com

Randall's Recordings
Randall's Recordings specializes in composing and producing original music for film and television and project recordings for artists. Owned and operated by local composer/musician Jan Randall.
780.628.4372
#323 C/O CKUA 10526 Jasper Ave Edmonton AB, T5J 0H8
janrandall@me.com
janrandall.com

Riverdale Recorders
Engineers are Scott Franchuk, Terry Tran, Jason Pratt. Digital and analogue music recording and mixing.
780.428.5759
scott@riverdalerecorders.com
riverdalerecorders.com

Shark Bytes Studios
Shark Bytes Studios utilizes its own house of writers, producers and over 39 voices—including children, character and singing talent. With a quick turn-around time—usually 24 hours or less—and at a great price. Just $50 to write, voice and produce a 1x30. We do it all—Radio and TV commercials, royalty-free music, IDs, liners, splitters, jingles, on-hold and answering messages, the internet, voice soundtracks, music soundtracks, narration, voice-tracking and more.
Mark Summers, 1.866.944.1686
mark@sharkbytes-studios.com
sharkbytes-studios.com

Smashtbenz Studios
We provide original beats with quality production to meet the high demands for today's competitive music industry. We offer excellent rates with a professional atmosphere to make your recording experience as sweet as they come.
780.490.5057
smashtbenz@hotmail.com
8714 - 91 St
smashtbenz.com

Sound Extractor
Digital and analogue recording. Experienced engineers. 2500 square foot. Fully equipped for composition for radio, film and television.
780.930.1829
soundextractor.com

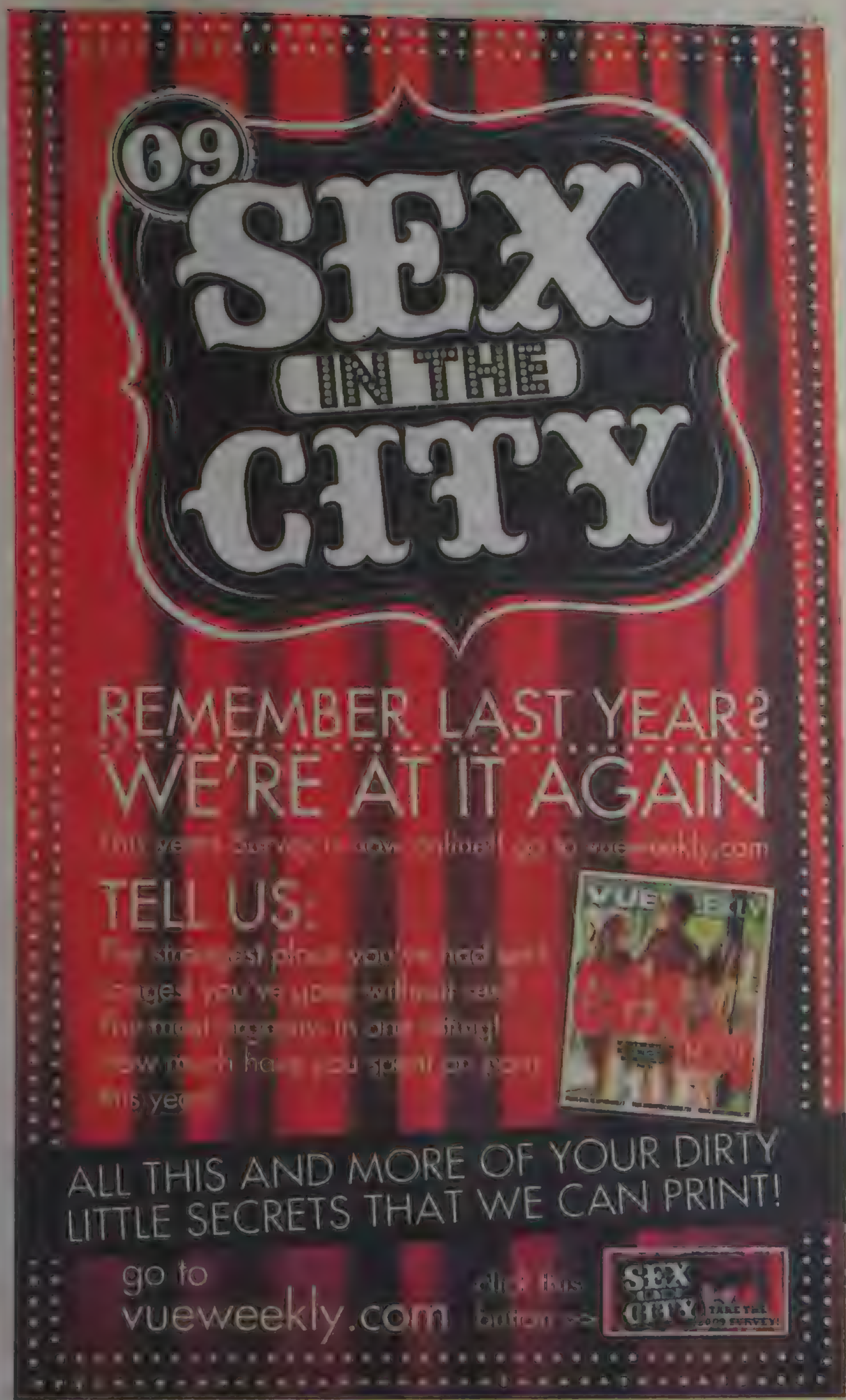
Soundscapes Audio Design
Performance-recording specialist. Capturing sonically-hip performances. With over 25 years of experience as a recording engineer/producer, Soundscapes owner-operator Doug McCann has recorded artists from country to jazz, rock, roots, metal and a few artist performances that defy definition. Artist recordings include Randy Travis, Gene Watson, Desert Rose Band, T Graham Brown, Patricia Conroy, Etta James, McCoy Tyner, Art Blakey & the Jazz Messengers, Eddie "Cleanhead" Vinson, the Band, A Flock of Seagulls, the R&B Allstars, the B-Sides, Sacred Blade—and the list goes on.
Doug McCann, 780.439.6024
5219 - 142 St
info@soundscapes.ca
soundscapes.ca

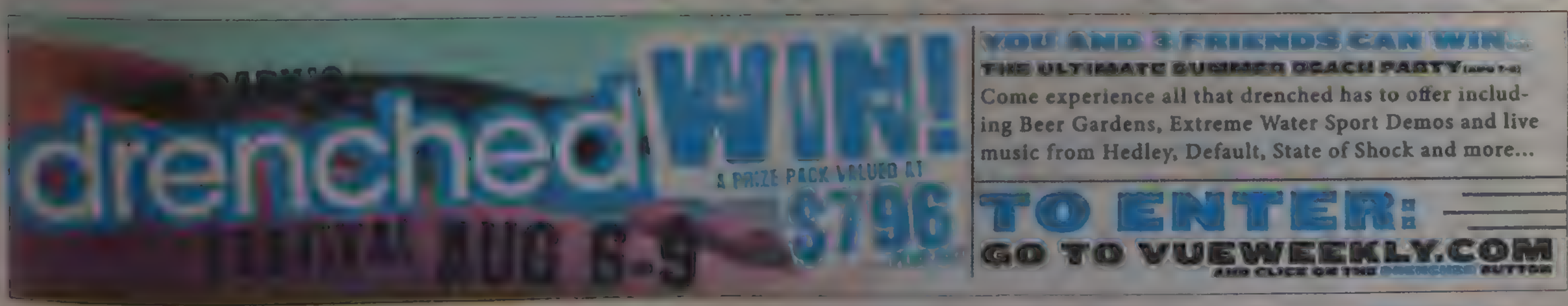
Turnkey Studios
Turnkey Studios is the premier recording studio in Alberta, Canada. Offering unmatched recording and production quality, the studio itself is comprised of a main control room, a main tracking room, three separate isolation booths, an editing suite and a lounge/lobby area. We don't stop at recording though. Other services available from Turnkey include: full album production, pre-production, songwriting, original music and score, editing, mixing, ADR, post-production mixdown, foley and more.
780.468.4146
6103 - 80 St NW
Edmonton, AB T6E 2W8
turnkeyaudio.com

Visionary Talent Studios
Visionary Talent Studios offers a Mac Pro based Pro Tools HD3 rig, a comfortable recording environment, grand piano, select AKG, Neuman and Rode microphones and condenser microphones, 24-channel Alan & Heath mixing board, Universal Audio Preamp, Focusrite ISA 430, Focusrite Compressor Limiter and Furman monitor station. We also offer in-house short run CD duplication, graphic design, song composition and arrangement and studio musicians.
780.459.4428
visionarytalent.com

Wolf Willow Sound
Great sounding rooms, digital and analogue, Pro Tools, huge mic selection, great mic preamps and analogue processing.
Johnny Blerot, Ian Armstrong or Dr Wolf,
780.448.9653
wolfwillowsound.com

Works Active Media
Equipped with HD audio/video editing and mix facilities.
Dean McElwain, 780.462.2066
5303 - 91 St
deanmc@telusplanet.net
theworksmedia.com





PROFESSIONAL SERVICES

It's called the music business because that's what it is. Pay attention. Don't get screwed.

GOVERNMENT AGENCIES

Alberta Foundation for the Arts
10708 - 105 Ave
780.427.9968
[illegible]

Alberta Music Industry Association
Suite 102, Western Supplies Building
10722 - 103 Ave
780.428.3372
[illegible]

Canada Council for the Arts
613.566.4414
canadacouncil.ca/music

Canada Music Fund
819.997.0055
pch.gc.ca/cmf-music/

Foundation Assisting Canadian Talent On Recordings
416.696.2215
factor.ca

Socan Foundation
780.439.9049
socanfoundation.ca

LABELS

Cassettes Records
Indie/punk
eamon_mcgrath@yahoo.ca
myspace.com/cassettesrecords

Champion City Records
Echampioncity@gmail.com
7827 - 80 Ave
Edmonton, AB T6C 0S3
championcityrecords.com

Normals Welcome Records
Electronica
Normals Welcome Records
10027 - 80 Ave
Edmonton, AB T6E 1T4
info@normalswlcmrcrds.com
normalswlcmrcrds.com

Paper Bird Records
Indie/punk
94 Forest Grove
St Albert, AB T8N 0Z2
780.242.7929
info@paperbirdlovesyou.com or
booking@paperbirdlovesyou.com

Pop Echo Records
Pop Echo's mission is to support quality bands and musicians in their on going struggle for artistic fulfillment by producing quality products for quality artists. Edmonton, Alberta based Pop Echo Records was conceived in fevered late night visions, steeped in the anarchic, artist-friendly ethos of UK luminaries Factory and Creation Records, and released into the northern wilderness in 2004. Pop Echo likes music and thinks you should like it too.
12424 - 113 Ave
Edmonton, AB T5M 2W5
contact@popecho.com
popecho.com

Reluctant Recordings
Punk/rock/thrash/indie
PO Box 52141
Edmonton, AB T6G 2T5
even@reluctantrecordings.com
reluctantrecordings.com

Roast Records
10987 - 118 St
Edmonton, AB T5H 3P1
clayton@roastrecords.com
roastrecords.com

Shameless Records
Folk
3428 - 99 St
Edmonton, AB T6E 5X5
780.289.9867
info@shamelessrecordscanada.com
shamelessrecordscanada.com

Stony Plain Records
Roots/folk/country
Box 36
Edmonton, AB T5J 2L8
780.468.6423
info@stonyplainrecords.com
stonyplainrecords.com

xTRUEx Records
Hardcore/punk
c/o Nathan Meichel
11216 - 93 St
Edmonton, AB T5G 1C1

PROMOTERS

Black Sky Entertainment
greg@blackskyline.com
simon@blackskyline.com

Foundation Concerts
4903 - 99 St
780.432.1116
brent@foundationconcerts.com
foundationconcerts.com

Live Nation
livenation.com

Push Pins
pushpins.seraph-saraph.com

Rhombus Presents
All-ages concert promoter that generally books at the Hydeaway, but as well other venues for shows that often are open to anyone and everyone.
780.932.9224
rhombuspresents@gmail.com
myspace.com/rhombuspresents

Union Events
info@unionevents.com
unionevents.com

BANDS

BLUES / JAZZ

Chris Andrew
Jazz
Although well known as a jazz educator in Alberta, Chris is best known for his ability to play in the jazz vein. Chris has performed or recorded with numerous well-known groups including the Jump Orchestra, Maracujah, Bomba, Kelly Allana, Tim Tamashiro, the Swinging Bovines, the Edmonton Symphony, Phatty and the Devoties. Chris spent the first half of 2005 as the musical director for the Decidedly Jazz Danceworks show *¡BULLA!*, in which the song "3 Corners of Emotion" from the Hutchinson Andrew Trio was featured. Chris has recently been honoured with the 2008 CBC Galaxie Rising Star Award for his virtuosic talent.
chronographrecords.com

Don Berner Trio
Jazz
Juno Award-winner PJ Perry calls Don Berner "one of Canada's fastest-rising saxophone stars"; Berner has appeared alongside notable jazz luminaries and in jazz clubs throughout North America. A former MacEwan College Outreach instructor, he maintains a busy performing, workshop-leading and teaching schedule. He's made regular appearances with the Edmonton Symphony Orchestra, played embassies worldwide, performed on Hockey Night in Canada and other radio and TV specials.
donberner.com

Bobby Cameron
Blues
Canadian guitar wizard Bobby Cameron is best known as a superbly skilled guitar player with a powerful, emotional style. Yet at the heart of his ever-evolving career is a true singer-songwriter. He is an [illegible] live performer, whether on his charismatic solo shows or fronting his energetic roots-rock band. With his soul anchored in his Cape Breton upbringing, Cameron brings to his music a riveting mix of styles, running the full gamut from folk and roots right up to blues and rock.
bobbycameron.com

Kat Danser
Blues
Kat throws down an acoustic fusion of funky, laidback rhythms and thought provoking lyrical poetry. Her "swamp blues" style is delivered on the waves of her deep, resonant vocals and the soulful voice of her Weissenborn lap slide guitar. She is one part juke joint, one part plow puller and two parts dusty ol' canvas tent revival. Kat has won recognition nationally and internationally for her work and was a Western Canadian Music Award nominee for Outstanding Blues Recording in 2007. She serves up a refreshing approach to roots blues and gospel music in the 21st century.
katdanser.com

Sandro Dominelli
Jazz
It has been said that Sandro Dominelli is one of Canada's most creative, talented and tasteful drummers. Sandro's toured, performed and recorded with a veritable who's who of the Canadian jazz scene.
sandrodominelli.com

Jerrold Dubyk
Jazz
jerrolddubyk.com

Elphida Trio
Jazz/funk
Elphida Trio started out trying to be the next Oscar Peterson trio. After performing a handful of shows they found they had more connection to the crowed when they would do free-form, fully-improvised funk jams. This led them to concentrate more on a music style influenced by such masters as Chick Corea, Jaco Pastorius, Michel Camilo and Medeski Martin and Wood, as well as jazz luminaries Oscar Peterson and Dave Holland's many projects. This revelation means shows consist of odd-time originals, covers by the afore mentioned artists, improvised jams and some jazz standards.
myspace.com/elphida

The Jim Findlay Trio
Jazz
Jim Findlay guitar, Cam Neufeld violin, Michael Williams bass. We are a mixed jazz trio and do pieces from all genres. The creative edge is paramount but we tailor our selections to suit the venue and listeners. We can get outside the boundaries with modern jazz or do a swing tune. When requested we have additional musicians and vocalists we work with. We are available for any situation requiring good music: corporate, arts groups, galleries, private parties, special events, clubs and restaurants.
myspace.com/jimfindlay
members.shaw.ca/j-findlay/jim.html

The Greggs
Blues
Breezy Brian Gregg has teamed up with his sons Moses and Harry to form a new blues rock band the Greggs. As well as other selections the band is performing material from Brian's CDs *Electronic Busker* and *Spirit of a Stone*, and songs from Patsy Amico & Brian Gregg's CD *BLUE RAIN*
briangregg.com

The Hardline Blues Band
Blues
A seven-piece electric blues combo that features two killer saxes, plays urban blues from the '60s to now and adds in its original sounds to boot.
780.232.1122

Harpe Jazz Trio
Jazz
Featuring Terry McDade, concert pedal harp, Thom Golub, upright bass and Dan Skakun, drums. Expands to a four-piece. Great for clubs and corporate functions.
harpe@telusplanet.net

Hot White Noise
Indiejazzrock
Hot White Noise is a group of six members sharing duties on piano, trumpet, saxophone, guitar, bass, drums and auxiliary percussion. They create a pleasant cacophony of melodious dissonance and consonant harmony, all the while exchanging instruments every other song. With perceptible influences ranging from Latin jazz to electronic pop, these young songsters cover the musical spectrum without resorting to any clichés.
myspace.com/hotwhitenoise

Jim's Toolbox
Hard rock/blues rock
We are a three-piece and play original hard rock/blues rock in Red Deer AB
myspace.com/jimstoolbox

George Koufogiannakis
Jazz guitarist
Canadian jazz guitarist George Koufogiannakis has been performing, producing and touring across Canada for more than 20 years and has appeared on dozens of recordings. George recently returned to Canada after some time abroad in the United Kingdom where he completed his MMus Degree in Jazz Performance. He has now settled back in the Edmonton area where he continues to teach, act as a clinician, produce and perform.
[illegible]

Marshall Lawrence
Blues
Marshall Lawrence, "Doctor of the Blues," performs acoustic slide, delta and fingerstyle blues. His playing is steeped in roots music and has a true and genuine blues feel. His throaty vocals remind you of sitting in a smoky gin joint in the '30s and '40s listening to the true blues masters. Marshall's pounding rhythms and fierce attack on guitar transforms each song into raw emotion. Marshall has established himself as a force on the Canadian blues scene, releasing two CDs—2003's *Where's The Party?* and 2008's *The Morning After*—to wide critical acclaim. Marshall Lawrence is sure to summon up the Blues to fix whatever ails you!
doctorblues.com

Mad Dog Blues Band
Blues
The Mad Dog Blues Band combines 150 years of experience into one unique sound. The group blends a mixture of blues, southern rock and rockabilly and peppers its shows with originals and "Mad Dogged" arrangements of blues standards. Definitely the band to listen to for your fix of blues with an Alberta flavour.
myspace.com/maddogblues

Kent Sangster
Jazz
Kent Sangster has been an integral member of Canada's jazz scene for over 10 years. A highly respected saxophonist, educator, band leader, composer-arranger, he approaches each project with passion for discovery and a confidence derived from years of experience.
kentsangster.com

Slowburn
Blues
"The blues is life" as Brownie McGhee put it. Slowburn loves to play the blues —all forms. You can't help but get up and dance. One of the hardest-working blues bands in Alberta. We even throw in a bit of blues-drenched rock. Clubs, pubs, soft seaters, weddings, Christmas events, special events, corporate functions, all types of events. Covers and originals.
slowburn.ca

Trocadero Orchestra
Jazz
Composed of long-time professional jazz musicians, our 17-piece group has been performing to packed houses for over a decade now. We're in solid demand for private events, weddings, corporate parties, as well as our own popular public dinner/dance nights.
trocadero.ca

Ann Vriend
Jazz/pop/rootsy soul
Ann's blend of originality with pop sounds is comparable to innovators such as Kate Bush, Regina Spector, Sarah Slean and Feist. Her literary, poetic lyrics have likened her to Leonard Cohen and Paul Simon, and her honest voice shows hints of Dolly Parton's clear, direct heartbreak and Aretha Franklin's stunning, exquisite soul.
annvriend.com

CLASSICAL

Ancora!
Classical
Ancora! is an Edmonton-based professional musical ensemble that provides elegant music for weddings, receptions, parties, business functions and more. A wide variety of instrument combinations are offered in duo, trio and quartet groupings that include flute with either harp, cello, guitar or violin. References and a demo tape are available.
780.465.9429

Ernst Birss
Classical guitarist
The classical guitar is a beautiful and versatile instrument. I play selections from the classical repertoire, but also Latin American music and arrangements of popular songs. I teach guitar, play for weddings and other special occasions and give concerts, both as a soloist and in a duo with singer Merrill Tanner.
ernstbirss.ca

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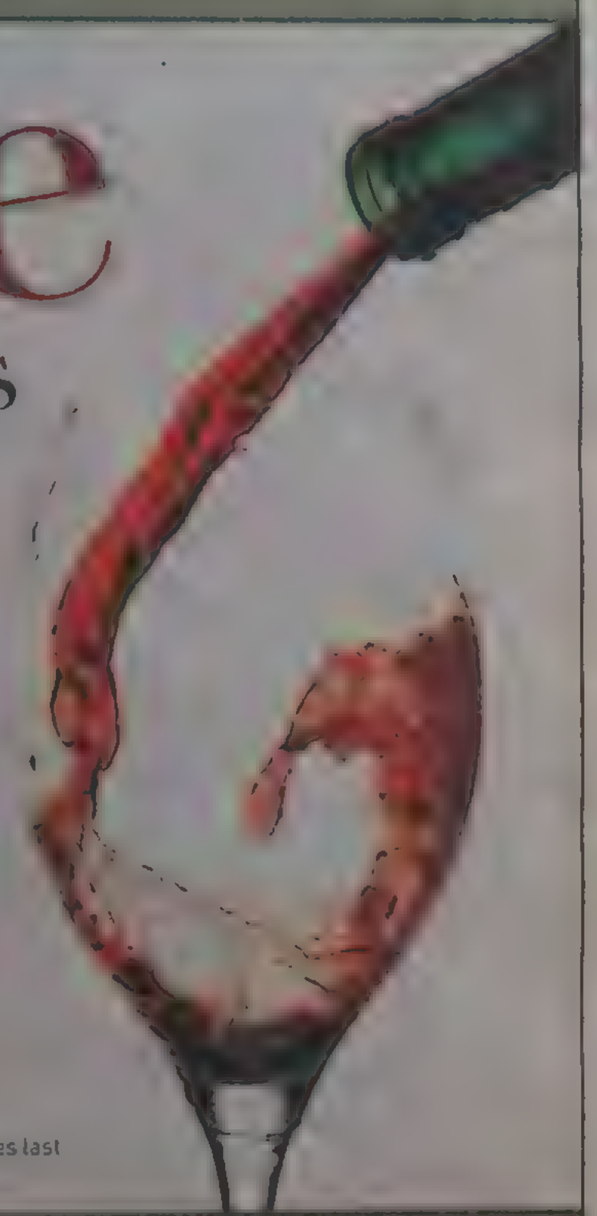
WAYNE BRADY ON AUGUST 4.
DINNER & SHOW PACKAGES AVAILABLE AT RIVERCREERESORT.COM
OR CALL 780.930.2619.

Wine
Wednesdays



50% Off
Receive 50% off any bottle from Sage's exclusive and extensive wine list on Wednesday nights.

Enjoy your selection along with superb steak and seafood dishes.

Tax and gratuity not included. Management reserves all rights. While quantities last

Sage RIVER CREE

Bands on the blog

Social media makes music more personal, participatory

BRYAN BIRTLES
// BRYAN@VUEWEEKLY.COM

It's the desire for a personal connection that draws a person into music—the feeling that the singer in the band is talking about your life, your problems, your desires. While that interest in a personal connection—even just a perceived one—has long been a part of popular music, in recent years the Internet has changed the relationship between musicians and their audience from one that may have felt personal into one that actually is.

In the seemingly endless debate over whether the Internet is going to lead to the death or the renaissance of the music industry, one aspect that is often overlooked is the personal connection that has become possible through the medium—the Internet was, after all, a tool created to facilitate communication, not one meant to give you access to all the albums you want for free. From email lists and websites created on clunky, template-based platforms like Geocities or Tripod to MySpace pages, Twitter accounts and blogs, bands and musicians have long been at the forefront of utilizing available technology as a means for more direct and personal communication with a potential audience.

Blogs are perhaps the most effective tool available right now for facilitating this kind of new, intimate relationship between bands and audience. Whereas a website or a MySpace page have more permanence within the impermanent web—that is, they generally feature relatively stable information such as an official bio, some promo photos, maybe a few cuts off the latest album—blogs are transitory, changing from day to day, even hour to hour. The style of communication inherent in a blog is more conversational, and comment functions imbue the site with a back and forth between band and audience, also creating the potential for a community amongst people who read and comment on the blog.

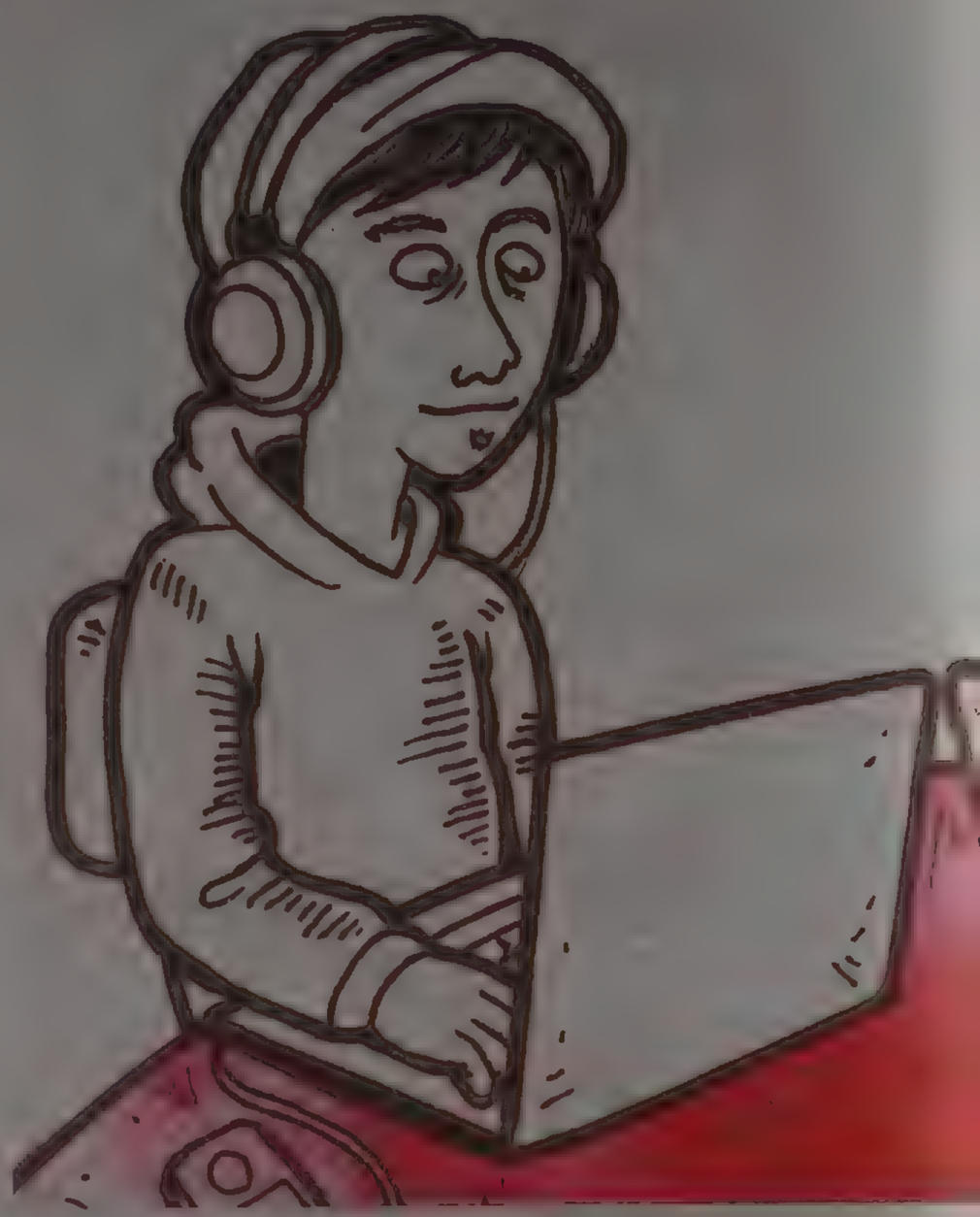
> **The reason we have a blog or a website or even try to communicate on the Internet is so that people can know about us, get interested in us.**

One of the more innovative blogs available to music fans is Looking For Gold, the semi-official home of Toronto-based hardcore band Fucked Up. Run by guitarist Mike Haliechuk, Looking For Gold posts not only the experiences of the band while on tour, but links to articles about the band, posters from shows, alternative versions of songs it has released and demos that Fucked Up is working on.

"A blog by nature is supposed to be more confessional and I think it just gives you a different relationship with your content if you have a blog," explains Haliechuk. "A lot of time a band website will be really static—you'll update tour dates every couple of weeks or something but otherwise everything stays the same. I think it's cool that our band website changes every couple of days."

Perhaps the strangest thing about Fucked Up's blog is that it functions as the band's only official presence on the web. In three years of running the blog, Fucked Up has never had an official website or MySpace, nor does Haliechuk feel the band needs one. What started as a solution to not being able to program HTML and not wanting to relinquish control of the band's Internet presence to someone else has turned into a perfect solution.

"I would have gotten a website if I knew how to do it, and we would get a MySpace if we thought we needed one. We don't have a crusade against those things or anything," Haliechuk says. "We just have a website and I think it works pretty well."



TIMELINE >> PERSONAL CONNECTIONS

1949 | 1960 - 1970 | 1981 | 1994

Haliechuk's commitment to content for the blog is what sets it apart, though he shrugs off the suggestion that he's doing anything particularly innovative.

"We're a band, we write songs and make records so that people can hear about them, you know? So the reason we have a blog or a website or even try to communicate on the Internet is so that people can know about us, get interested in us," he says. "I just want people to come and read it so I try and put up as much information as possible."

There are any number of ways to run a band blog, however. For Edo Van Breemen, pianist and vocalist of Vancouver's Brasstronaut, his band's blog functions in a similar fashion to many other blogs—posting cool stuff Van Breeman has found while traipsing around the Internet—as well as a band blog—posting tour dates and updates about what the band is up to while recording or touring. For Van Breemen, the personal connection being made with the band's audience is important because the more you know about the band, he feels, the more you can get into the music.

"I think it just gives you some insight into the personality behind the music and for this band it's really important because we're not trying to make technical music for the sake of making technical music, I think we're just trying to make really good soul music and music that makes us feel good and music we can have fun playing over and over again, so I think our personalities have a lot to do with it," he says.

For Van Breemen, then, the decision to fill his blog with things that interest him and that he wants to share instead of talking about his own band constantly was a conscious one. In his mind, he explains, all of that band stuff will get out through other forms of media—it's the deep personality of the band members that can be best transmitted through the direct communication offered by having a blog.

"For me it's more interesting to read a band blog that reveals personality traits of the musicians that wouldn't otherwise be exposed in traditional print or online interviews," he says. "It's a very fun atmosphere when we hang out together so I guess I wanted to reveal that a bit."

While a blog by a band you already know and like might be more interesting than one by a lesser-known group, social media is still a good way to connect a band to potential fans. Plenty of bands book tours and some sign record deals through MySpace demos alone, and British band Ok Go's treadmill video went viral, bringing millions of eyeballs and ears to the little-known group. But not everyone has such an easy time—for most, using a blog to get a name out is the same as touring: a slow build.

A first tour is often a painful process full of empty venues, little money for gas, bad food and no places to stay. But as time goes on, and with persistence, that can change. The same is true of a blog. While no one will read your initial posts, keeping at it and working to get the message out will bring people to it. In fact the two can work in tandem—touring will introduce a band to new audiences, while the blog keeps them informed when the band is not there, and gets the audience excited for the group's return.

For Vancouver band Said the Whale, whose guitarist Tyler Bancroft does most of the blogging, Twittering and Facebook updates, the use of social media started out as a chore, but became more rewarding as the band gained fans through not only traditional means, but also through its Internet presence.

"It was the shameless self promotion thing, but it's turned around a little bit which is really cool because instead of us trying to shove ourselves down someone's throat, so to speak, people are actually interested in what we have to say which is really exciting," Bancroft enthuses. "I think it's important to stay as connected to your fans as possible because we're still just getting started and it's exciting for us that people are interested in our music and what we're doing."

Utilizing a blog isn't about some vague notion of "giving back"—this isn't some fan club from the '50s where a member gets a membership card and a hat or anything like that, this is about a conversation between people producing art and those consuming it. Blogs—all social media, in fact—are about creating an intimate space where fans and musicians can interact directly between tour stops, albums or interviews. It's about creating a new kind of relationship between bands and fans, it's about letting people behind the curtain a little bit, but not in some contrived VH1 type of way. If industry big wigs are to be believed, the Internet is killing music, but what it's actually doing is bringing musicians and their audience closer together than ever before.

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Chorale Saint-Jean
Choir
Chorale Saint-Jean is a 65-member French language university and community choir, the largest in Western Canada, associated with Campus Saint-Jean of the University of Alberta. Chorale Saint-Jean prides itself in providing French-speaking singers the opportunity to sing both classical and more popular repertoire (Piaf, Aznavour) in a unique French environment. Possessing incredible joie de vivre, this high-spirited ensemble charms its audiences with its passionate vocal interpretations and musical sincerity. It presents two concerts each year, a "Concert de Noël" at Christmas and a "Concert de Printemps" in the spring. These concerts are usually held in one of Edmonton's most beautiful churches.
choralesaintjean.com

Colibri Duo
Voice and guitar
Classical guitarist Ernst Birss, a first prize winner in the Northwest Guitar Competition, is widely active in Edmonton as a performer and teacher. Merrill Tanner holds a masters degree in voice performance from the University of Alberta and is a singer, voice teacher and professional speech-language-voice pathologist. Merrill and Ernst have a large repertoire that includes Celtic music and songs from Spain and Brazil. They are available for concerts, weddings and other special occasions.
ernstbirss.ca

Da Camera Singers
Choral
Conducted by John Brough, Da Camera Singers is Edmonton's longest-standing chamber choir. Da Camera offers an annual three-concert season comprised of mainly Classical repertoire from the Renaissance to the 21st century.
dacamera.ab.ca

Dolce Melodia
Classical
Dolce Melodia provides live cello music for special occasions such as weddings, parties or receptions. Musical selections range from jazz and pop to classical. Phone Mark for your free personal consultation and sound catalogue of music available.
780.474.6142

Edmonton Metropolitan Chorus
Classical
The Edmonton Metropolitan Chorus is a non-auditioned choir for men and women of all ages and abilities, all sizes and shapes and all colours and backgrounds. Members can explore the wonders of music in a safe and accepting environment. Everyone, regardless of experience, is welcome to join. Singers with more experience are given opportunities to perform solos with the chorus, or to sing in small ensembles. The chorus is directed by David Garber, and accompanied by Remi Do. To join the Edmonton Metropolitan Chorus, come to a rehearsal. Rehearsals are held Monday evenings, 7:30 pm – 10 pm, in the basement of the Strathearn United Church (8510 - 95 Ave).
tim27@shaw.ca

EKOS (Edmonton Kiwanis Singers)
Choir
Directed by Paula Roberts, EKOS is a very active adult choir of 40 auditioned vocalists who love to sing music that moves, grooves, or soothes—everything from pop tunes, jazz, doo-wop and swing to gospel and world music. EKOS hosts its own concerts and performs at numerous community events.
ekosingers.com

Greenwood Singers
Choir
Founded in 1980 by Dr. Robert de Frece Greenwood Singers is dedicated to the performance of all types of choral music, from Renaissance to Broadway. The choir's eclectic programming has made its concerts popular with Edmonton audiences since its debut in 1981. A versatile ensemble, the choir has performed frequently with the Edmonton Symphony Orchestra and the Alberta Baroque Ensemble and has been heard on regional and national broadcasts of the CBC.
greenwoodsingers.org

I Coristi Chamber Choir
Classical
I Coristi was formed in the fall of 1994 by Dr. Debra Cairns and is a community-based choir of 18 – 22 singers. The name i Coristi comes from Italian and means "The Choral Singers." Focusing on choral masterpieces from the Renaissance to the 20th century the choir has performed such repertoire as Byrd's Mass for Four Voices, Vivaldi's Magnificat, Bach's Jesu, meine Freude, Haydn's Salve Regina, Mozart's Vesperae sollennes de confessore, Ravel's Trois Chansons, Rautavaara's Suite de 'Lorca,' Watson's Missa Brevis and Mozart's Requiem.
contact@icoristi.com

Christine Jones
Classical pianist
Christine Jones is a versatile pianist with a sincere passion for the craft of appealing to emotions through music. Whether your event is intimate or expansive, your taste gentle dinner music or wildly entertaining showpieces, Christine's style is versatile and sensitive to each event. Available for weddings, dinner music, cocktails and other events.
cne@shaw.ca

Misty Rose Knol
Classical
I am a local Edmonton flutist, I have been playing flute for 13 years, have a Bachelor of Music in Flute performance and have also won awards for excellence in performance I have training and experience playing as a soloist as well as in a variety groups. I also play music for weddings and other special occasions with Pianist Anna Parker we are known as Duo Alegria. I also teach private flute lessons and flute clinics.
duoalegriamusic@gmail.com

The Lynne Singers
Classical/world
The Lynne Singers choruses and ensembles have been entertaining audiences in Edmonton and surrounding communities for more than 30 years. We sing rock 'n' roll from the '50s and '60s, Big band swing, Christmas songs and carols, gospel and musical theatre.
lynnesingers.ca

Piano Moments
Classical
Piano Moments pianist Crystal Morrow is a versatile soloist who has performed her musical artistry for audiences both big and small. Whether playing the piano for weddings, corporate or social events, this Ed-

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780.757.5425
WWW.EDMONTONE.COM
RECORDING STUDIO

[illegible] pianist showcases her many years [illegible] experience
[illegible]

Romantic Strings
Classical
A cello and harp duet by a sister and brother team. Contemporary to light classical music styles. Specializing in weddings and events.
[illegible]-254-3562

Rosetta Guitar Duo
Contemporary guitar
The Rosette Guitar Duo has been composing, arranging and performing throughout Canada for nearly a decade. With a four CD discography, the Duo has performed on some of the finest stages in Canada including the Chan Centre in Vancouver and the Francis Winspear Centre in Edmonton in which the Duo was featured during a live CBC recording in 2007. The Rosette Guitar Duo plays nylon-stringed guitars which allows it the flexibility to play either intimate settings for dinners and weddings or as featured artist for concerts. This guitar duo provides the right style and elegance to any event.
contactus@rosetteguitar.com

The Strathcona String Quartet
Classical
Now in its 13th season, the Strathcona String Quartet is a mainstay of the classical music scene in Edmonton. This ensemble specializes in the music of the baroque and classical eras, and the members pride themselves on their professionalism.
strathconastringquartet.com

Stringbeans Quartet
Classical
We are a traditional string quartet from Edmonton that plays everything from classical to pop music. We play all kinds of events as well, from weddings to folk fests to a gig at the Juno Awards. The Stringbeans Quartet consists of two violins, viola and cello.
stringbeansquartet.com

Merrill Tanner-Semple and Ernst Birss
Classical
Classical guitarist Ernst Birss was the first-prize winner of the 1998 Northwest Guitar Competition and is widely active in Edmonton as a performer and teacher. Merrill Tanner-Semple holds a masters degree in voice performance from the University of Alberta and is currently a singer, voice teacher and speech-language-voice pathologist. Merrill and Ernst formed their duo to explore the outstanding repertoire for voice and lute, and have since expanded their interests to include music in folk traditions from the British Isles, as well as music from Spain and Brazil. They are available for concerts, weddings and other special occasions.
ebirss@telusplanet.net

David Wilson
Vocal, choral, breathwork, stagefright, yoga for [illegible]
Since 1988, I have led over 1000 workshops throughout Western Canada on Singing Technique, working through stagefright, Choral Conducting, Public Speaking, Voice for Actors, and Yoga for Performing Artists. I am a certified Yoga Instructor and Breath Therapist who focuses on the relationship between breath, voice, body and emotion, assisting people in finding their natural breath, strong and limber body and authentic voice.
body-breath-voice.com

COUNTRY / FOLK / ROOTS / SINGER-SONGWRITER

Bacne Boys
Anti-folk
Two gentlemen from other bands trying their hand at weird folk music. Enjoy.
myspace.com/thebacneboys

Anna Beaumont
Jazz/blues/soul
Anna is a singer-songwriter with four CDs to her credit and has written theme songs for the Canadian Breast Cancer Foundation, the World Games and the Stollery Children's Health Foundation. She has performed in China, Europe, US, as well as here at home. Anna is also a voice and body awareness teacher and offers courses called "Express Yourself."
anna@annabeaumont.com

Brian Baker
Folk
Singer-songwriter, plays acoustic guitar and sings songs about life, death and love.
thebigb@telus.net

Bill Bourne
Folk
Various contemporary dance and soul grooves=folk. A one-man tour de force who sings, plays guitar and writes with deep soul.
billbourne.com

Ayla Brook
Roots rock/singer-songwriter/folk
Ayla Brook plays songs with their roots showing. Sometimes he has a band and people call it rock 'n' roll. Sometimes he plays by himself and people call it folk. He also used to front the roots-pop act AA Sound System. You might remember them.
sonicbids.com/aylabrook
myspace.com/aylabrookmusic

Colleen Brown
Singer-songwriter
Colleen writes catchy, melodic folk-pop songs influenced by classic AM radio- Carole King, Joni Mitchell, Neil Young- but with current indie pop bearings. She plays in 2 arrangements- with the 5 piece Colleen Brown Band, and an electric guitar/keyboard duo.
www.colleenbrownmusic.com

Allen Christie
Country
Along with his band Hillbilly Dust, Christie has been touring North America for the past 10 years with a driving acoustic sound that has been getting a lot of attention. By blending elements of western swing, honky-tonk, traditional cowboy, yodeling and bluegrass, Allen Christie and Hillbilly Dust have formed a sound all unto their own. His songs have appeared on movie soundtracks and documentaries; he has shared the stage with Ian Tyson, Steve Fox, Julian Austin and many others.
sonicbids.com/allenchristie

Bob Cook
Folk
A happy concoction of bompin' rootsy folk 'n' roll for people of all dimentions, drawing on Bob's catalogue of more than 300 songs and six albums.
bobcook.ca

Kevin Cook
Country
This 21st-century troubadour has roots deep in the country and blues traditions, creating the foundation for his strong narrative and songwriting style.
kevincookmusic.com

Scott Cook & the Long Weekends
Folk/roots
Scott Cook is a lifelong wanderer and musical hobo who has spent much of the last 10 years travelling the world, picking up stories and passing them on. He accompanies himself with guitar, banjo, ukulele and a vanload of other instruments run through a loop sampler, or the lively backing of his band the Long Weekends. His debut solo effort, 2007's *Long Way to Wander*, made the national roots top 10 on Canadian college & community radio. A follow-up entitled *This One's on the House* is due for release in September of 2009.
scottcook.net

Cordoba
Country
Sporting matching dirty shirts puffed up by swollen egos and swollen livers, the boys bash out songs about women, booze, gambling, women, hard times and women. Sounds somewhat like a dishwasher full of highball glasses and Hank Snow albums.
myspace.com/cordoba

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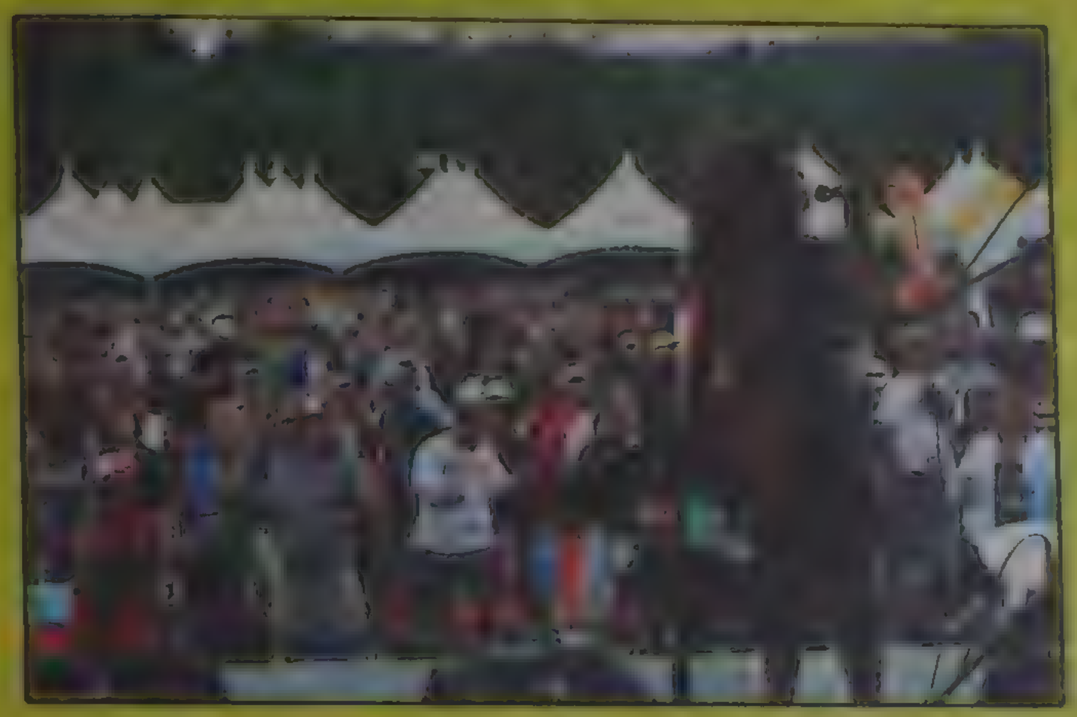

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www.calgarybluesfest.com

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Alberta Music Industry Association
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[illegible].ca

Paul James Coutts & Cowls
Roots
Heavy recession era anti-employment work songs, featuring Tom Murray on basses and Scott Lingley on percussion.
myspace.com/paulJamescoutts

Ben Disaster
Singer Songwriter
It starts with an idea of trying something then forcing this thought into action. Playing for over a year now, Ben Disaster has done many shows and will be recording a 10" in September.
myspace.com/bendisaster

Maria Dunn
Folk
A 2002 Juno nominee, Maria Dunn writes historical and social commentary with an ear for melodies that fit seamlessly into the Celtic and North American folk traditions. Her 2004 CD, We Were Good People, features songs inspired by the vibrant people's history of Western Canada.
mariadunn.com

Darren Frank
Folk
On the stage, you will see him and his guitar perform well-crafted and tuneful songs. Listen to his recording and hear some of these same songs—minus the banter and clapping. Although solo right now, he plans to flesh out his sound with help from his Sung Heroes.
myspace.com/darrenfrank

Gateway Chorus
Folk
Chartered in 1961, Gateway Chorus represents 46 years of fun, friendship and musical excellence. Gateway performs a wide variety of a cappella music, all arranged in the barbershop style. Gateway Chorus is an a cappella chorus of 60 women who sing four-part harmony in barbershop style.
gateway_chorus@yahoo.com

WT Goodspirit
Country
The WT Goodspirit band can be described as a dynamic-sounding band with original songs along with covers. Fronted by Aboriginal music award winner and nominee WT Goodspirit.
myspace.com/wtgoodspirit

Derina Harvey Band
Singer-songwriter
Derina Harvey Pinsent is a young-but-experienced musical entertainer. At the age of 28 Derina and her acoustic guitar, or with her four-piece band, is able to capture a room's attention with her quick wit and powerful voice. She can get the crowd up and keep them movin', however, if your venue is looking for a more relaxed brand of background entertainment Derina is capable of providing the appropriate entertainment for the event. She also owns her own PA system and lighting, (appropriate for 150 capacity rooms) and is experienced in set up, controlling and strike of sound and lighting equipment. Derina has been in the industry for 23 years and she's on task, punctual and professional.
derinaharveymusic@hotmail.com

Tim Harwill
Country
An engaging performer with a wonderful voice. A touring singer-songwriter and indie recording artist. Tim Harwill blends insightful lyrics with acoustic 12-string guitar & harmonica to create a strikingly unique true country sound.
tfpmusic.com

Rob Heath
Folk
His wonderfully literate songs paint pictures in your head with his thought-provoking lyrics. Rob has written for Glen Campbell Music, Criterion/Atlantic Music and Don Goodman Music in the USA. He has received a Canadian Radio Music Award for his songwriting and was a "New Folk" winner at the highly regarded Kerrville Folk Festival in Texas, joining the ranks of past emerging artists and alumni such as Lyle Lovett, Lucinda Williams, Shawn Colvin, Steve Earle, Tom Russell and Nancy Griffith.
robheath.com

Jessica Heine
Folk
To spend an evening at a Jessica Heine concert is like having a warm blanket tucked lovingly around your heart. That is because Jessica writes and sings from her own heart of hearts. Her songs take you by the hand and lead you on a journey through her life as she shares her observations of this crazy world. Her melodies move effortlessly from soul moving serenades to foot stompin' ditties. Her astonishingly beautiful voice harbors a powerful range that can sweetly sweep you away or miraculously move you to tears. It is impossible to leave a Jessica Heine concert feeling unmoved or unchanged. The genuine warmth of her broad smile, unique talent and authentic goodness will stay with you long after closing time.
jessicaheine.com

Doug Hoyer
Singer-songwriter
This wandering songwriter tells his tales with simple songs on guitar and ukulele. With his backing band or by himself, he tends to draw a smile from even the deepest scowl.
myspace.com/doughoyer

Shuyler Jansen
Country
shuylerjansen.com

Judith Lam
Folk
Judith's music is a distinctive and unique blend of soulful folk and passionate rock. With a captivating voice, driven music and lyrics that reflect her zeal for social justice, her songs necessarily inspire and touch hearts.
judithlam.com
myspace.com/judithlam

Corb Lund
Country
Original music with an honest Alberta cowboy origin. Recipient of various awards from CMA's to Junos. Sometimes known as the Hurtin' Albertans, featuring: Curt Ciesla (double bass), Brady Valgardson (drums) and Grant Siemens (lap steel, banjo, guitar).
corblund.com

Alena Manera
Singer-songwriter
Alena makes pop music. Her friends like it, and her mom (kind of) likes it, so maybe you will too!
myspace.com/alenamanera

Marv Machura & the Marv Machura Band
Country
Marv Machura is a singer-songwriter with a three-piece roots-rocking band, who plays music in the vein of Fred Eaglesmith, Neil Young, Ian Tyson, etc. Machura is a veteran of the local roots music scene.
marvmachura.com

Manraygun
Country/roots/rock/folk
A mash-up of telecaster twang and acoustic campfire poetry at approximately 80 bpm. Free verse drenched in badlands and reverb. Dusty. Boozy. Smoky.
manraygun.com
myspace.com/manraygun

Gord Matthews
Folk
Although presently a member of Ian Tyson's acoustic trio, Gord is working on establishing himself as a songwriter and solo performer. This past fall he performed his original material in Nashville while backing up Myrol. Gord's music is entertaining, thought provoking and musically pleasing, with some humour thrown in for good measure.
sonicbids.com/gordmatthews

Daniel Moir
Folk/pop
Edmonton-based artist Daniel Moir plays quirky folk music, complete with bouncy banjos, female harmonies and all sorts of interesting influences.
myspace.com/danielmoir

Terry Morrison
Singer-songwriter
Terry Morrison has been described as "one of the most intellectually compelling songwriters in town" by Edmonton music reviewer Roger Levesque. She has performed at many Canadian Folk Fests, toured extensively throughout North America, has three CDs of original music to her credit and is featured on a number of compilations. Her voice is rich and deep, her melodies, rhythm and lyrics, strong and uniquely her own.
terrymorrison.com

Gary Wayne Myers
Country
"Loretta Lynn kissed me on the forehead when I was 14 years old. My mother and I were backstage visiting after a concert in Calgary, Alberta and I didn't know at the time that I had been blessed by one of the queens of country music. It was my baptism. I actually began writing country/rootsy music many years later in a quaint little town called New York City. I am presently living in Canada and really getting back into writing songs and rediscovering my roots.
myspace.com/garywaynemyers

Tanyss Nixi
Singer-songwriter
Playing acoustic, folk, Americana ...
sonicbids.com/tanyssnixi
tanyssnixiweb.com

Liam Harvey Oswald & the Assasination
Singer-songwriter
myspace.com/liamharveyoswald

Raisin' Cain
Folk
Raisin' Cain plays an eclectic mix of folk with a twist, including influences from folk, country, swing, blues, pop and roots genres. A typical set includes a mixture of these influences, along with a strong selection of original songs. This group loves music and music-making.
raisincain.ca

Jan Randall
Singer-songwriter
Composer for all occasions.
janrandall.com

Mary Rankin
Singer-songwriter
Mary Rankin has been involved in the Edmonton arts and music scene for the past decade. Her music speaks of life, love and connection, adding her own twist to everyday situations. A singer-songwriter first, Mary can also be found sitting in at various venues to lend a voice or percussion instrument. At present, Mary is working on original projects with a number of other Edmonton musicians.
mary@womengathering.com

John Spearn
Folk
"Canada's Voice ... " Founder of the multiple-award nominated Canada Songs Project, John has performed his three CD's-worth of Canadiana/folk/roots/celtic originals at festivals on the shores of the Atlantic, Pacific and Arctic Oceans, and at countless places in between. This is pure, warm, foot-stompin', guitar-smokin', sing-along Canadiana—and stories that need to be told. There's no paint-by-numbers here.
canadasongs.com
myspace.com/johnspearn

Trevor Tchir
Roots/rock/folk
Trevor Tchir will release his fourth record in the early fall, entitled *Sky Locked Land*, recorded at Riverdale Recorders by Terry Tran and featuring back-up support by some of Edmonton's finest players. Watch for Leslie Iwerks' documentary *Downstream*, which features Tchir's song "Athabasca."
trevortchir.com
myspace.com/trevortchir

The Thousand
Folk
A calming, coffee-shop acoustic group. Full of intricate lyrics, fingerpicked melodies and the warm smell of coffee.
myspace.com/thethousandband

Sherry-Lee Wisor & Her Handsome Fellas
Roots/Americana
Sherry-Lee Wisor fronts this traditionally-formatted band with great respect to her experiences with Americana in the Southern States and work in the Americana genre. Peppering the trad ballads brought to recording by artists such as Woody Guthrie and Leadbelly, is indie and original tunes that lend themselves to the trad format—often surpisingly. For example, next to a Woody song you'll hear something by Built to Spill. This band works well in any environment, from cabarets to quiet sit-down events.
sherryleeis@gmail.com

Geoff Wybenga
Singer-songwriter
myspace.com/wybengamusic

COVER BANDS

All Access
Cover / Rock
All Access is a live performing duo that can provide entertainment for private, commercial or corporate events.
allaccessband.ca

Patsy Amico & Brian Gregg
Cover band
Edmonton-based Patsy & Brian perform as a duo, trio or with the band for private parties, anniversaries, clubs, concerts, strolling. They also do singing telegrams for anniversaries. They can be booked to drop in at your loved one's place of work or home to deliver your message and sing a love song.
patsyandbrian.ca

Chuck Brown
Cover band
Provides live music for all occasions. Twenty-five years performing a wide variety of musical styles for weddings, private parties, corporate functions, cruise ships, resort locations, casinos, night clubs, etc. Available for hire.
chuckbrown.ca

Deep Soul
Cover band
betarecords.com/deepsoul

Headwind
Cover band
Headwind is an exciting and entertainingly unorthodox rock group that plays an ever-expanding combination of original material and cover songs (mostly band-favourites from, but not limited to, the 1950s – 1980s). The band's tight musicianship, multi-part vocal harmonies, sense of humor and many unpredictable medleys have been rocking the walls of Edmonton's Jekyll & Hyde Pub on weekends since 2003, and over the years Headwind has developed a loyal following.
780.426.5381

Rocket Sauce
Cover band
Avoiding cover songs that are played a million times in a million different bars, Rocket Sauce has found a unique selection of songs that are guaranteed to keep the dance floor packed, the crowd excited and the drinks flowing. Rocket Sauce is a cover band unlike any you've seen before.
780.721.2340

Netti Spaghetti
Cover band
She's a truck-driving, guitar-playing, songwriting, nose-honking kind of a gal. She loves to sing and dance and hang out with little kids and folks who like good tunes, good smiles and good times. Performance highlights include: North Country Fair, HomeFest, Morinville Kidz Day, Busker's Ball, Heart of the City, Edmonton Fringe Festival, street performances and more.
nettispaghetti.com

ELECTRONIC / EXPERIMENTAL

Cryptomnesia/Theatres OV Idiots
Electronica/industrial
Available for remixing and electronic embellishments to other projects. Over a dozen CD/12-inch releases available.
interdimensional.com

The Eleven
Experimental psychedelic
The Eleven is more of an art project than band per se, using visual elements, poetry, loops and improvisation to explore the subtle phenomenology of our bottomless reality.
rsalama_con@yahoo.com

Roy Gary Biv
Experimental
Beats, cuts and scratches, anchored in a layer of convoluted moulded sticky noisy mess. Fractures of rhythm float on top of a sea of sludgy distortion. This is where the party is at the end of the world: a sarcastic celebration of tragedy, poisonous, threatening dance music
roygarybiv@gmail.com

Shout Out Out Out Out
Electronic
normalswelcomerecords.com

Sonik Riddims
Dub/jazz/metal/experimental
An experimental fusion of bass guitars, bass synths, drum machines, Roland V-drums and computers. Sonik Riddims has distribution in the UK, EU, US, Japan and Australia.
members.shaw.ca/lptech

Mark Templeton
Electro-acoustic/experimental
Templeton's laptop compositions process the sound of acoustic instruments, field recording edits and sampled audio creating melodies buried in layers of warm static.
fieldsawake.com

Kathleen Yearwood Ordeal
Experimental folk opera, a hint of death
30 years of playing with an electric guitar and all of it's possibilities. 30 years of exploring the human voice from a coloratura base. Tours to Iceland, Norway, Russia, US Canada, Slovenia and Croatia. Often joined by Reg Elder on the bass. Considered "the most underrated musician in Canada" (Toronto audience comment, 2009).
myspace.com/kathleenyearwoodordeal
angelfire.com/music/kathleenyearwood

HIP HOP / URBAN

AOK (Assault of Knowledge)
Urban
A critically-acclaimed rapper whose personality falls somewhere between Woody Allen's and Yasser Arafat's. His debut album, *If You Don't Buy This CD the Terrorists Win*, was described by *Vue Weekly* as "wonderfully unsettling" and "downright hilarious."
assaultofknowledge.com

Bebop Cortez
Electro-funk/hip hop
Creating hot mix tapes from the future, local dirtbag Curtis Ross combines late-'70s early-'80s synch-funk with art rock and hip hop in order to create pornographic dance floor ditties avec testicles.
bebopcortez.com

Cadence Weapon
Hip hop
cadenceweaponmusic.com

Corvid Lorax
Hip hop
Corvid Lorax is Karan Singh. He has produced three solo albums plus done extensive work with Eshod Ibn Wyza, his style is political and raw. People know him around [illegible] as the turban guy.
[illegible]

D Abatoir
Hip hop
D Abatoir, along with his sibling, producer Eddie Eagles, is crafting and expanding new sounds into the genre of hip hop. D Abatoir's engaging, political and furious lyrics fuse with his brother's intricate and rhythmic beats to form a sound that is original and instinctively addictive to the listener.
[illegible]

Darkson Tribe
Pop/hip hop
A collective of MCs, DJs, vocalists, producers and b-boys who personify what hip hop is all about with a strong back-to-basics approach to production and performance.
darksontribe.com

Feenix
Rap/hip hop
Shawn Bernard has been in the rap game for almost 20 years. Growing up on the street surrounded by drugs and prostitution, he founded a rap that evolved into a high-profile Native gang. Shawn is now substance free and has a professional music career complete with a Canadian Aboriginal Music Award-nominated CD and a professional music video, and he won the audience vote for favourite performer at the 2007 Dreamspeakers Festival. He also starred in an NFB film on his life called *Walking Alone* and does anti-drug, anti-gang and positive lifestyle presentations.
shawn_blaize@hotmail.com

Intricate Minds
Hip hop
Intricate Minds recently joined forces with Rawkus Records, who recognized them as "one of the 50 next important hip-hop artists," and is promoting their debut album, *Self-Hypnosis*. This agreement benefits both parties equally, as Rawkus is rebuilding its empire with brand new artists, and the Intricate Minds crew prepares to take the international stage.
intricateminds.com
myspace.com/therealintricateminds

Iron Chefs Champion Sound Crew
Hip hop
Featuring four turntables, three DJs, two mixers, one mic and live MC for all shows. Playing the finest in classic/current hip hop/R&B/reggae/breaks/funk/soul.
780.423.2260.

J-Soul
Hip hop
Specializing in classic/current hip hop, R&B, funk, soul and music.
j_soul@shaw.ca

Jonb
Hip hop
Jonb is a superstar, bigger than Kanye, bigger than Dilla and even more prolific than Premier. All idiocy aside, "Jaundus Be" produces hip-hop music for his niche of friends, peers, allies and enemies. For more information, look listen and read his web site for some deliciously mediocre instrumentals from 2002 on toward the present.
jonb.ca

Lazarush
Neo-soul/punk hop
Ex-vocalist from Eshod Ibn Wyza. Plus bassist and drummer. Very fast Bad Brains-influenced punk hop.
lazarush.com

Politic Live
Hip hop
Mixing hip hop with reggae and R&B, Edmonton's Politic Live is helping to define the standards of urban music in Alberta. Consisting of MCs Bigga Nolte, Arlo Maveric and Dirt Gritie, Politic Live's accomplishments include opening for Snoop Dogg, touring Canada, appearing on MuchMusic, reviews in *Exclaim!* and helping raise over 4000 lbs of food for Edmonton's Food Bank in five years through Hip Hop For Hunger. Politic Live is presently promoting its sophmore release, *Adaptation*.
politiclive.com
myspace.com/politiclive

Prosper
Hip hop
doktorprosper@hotmail.com

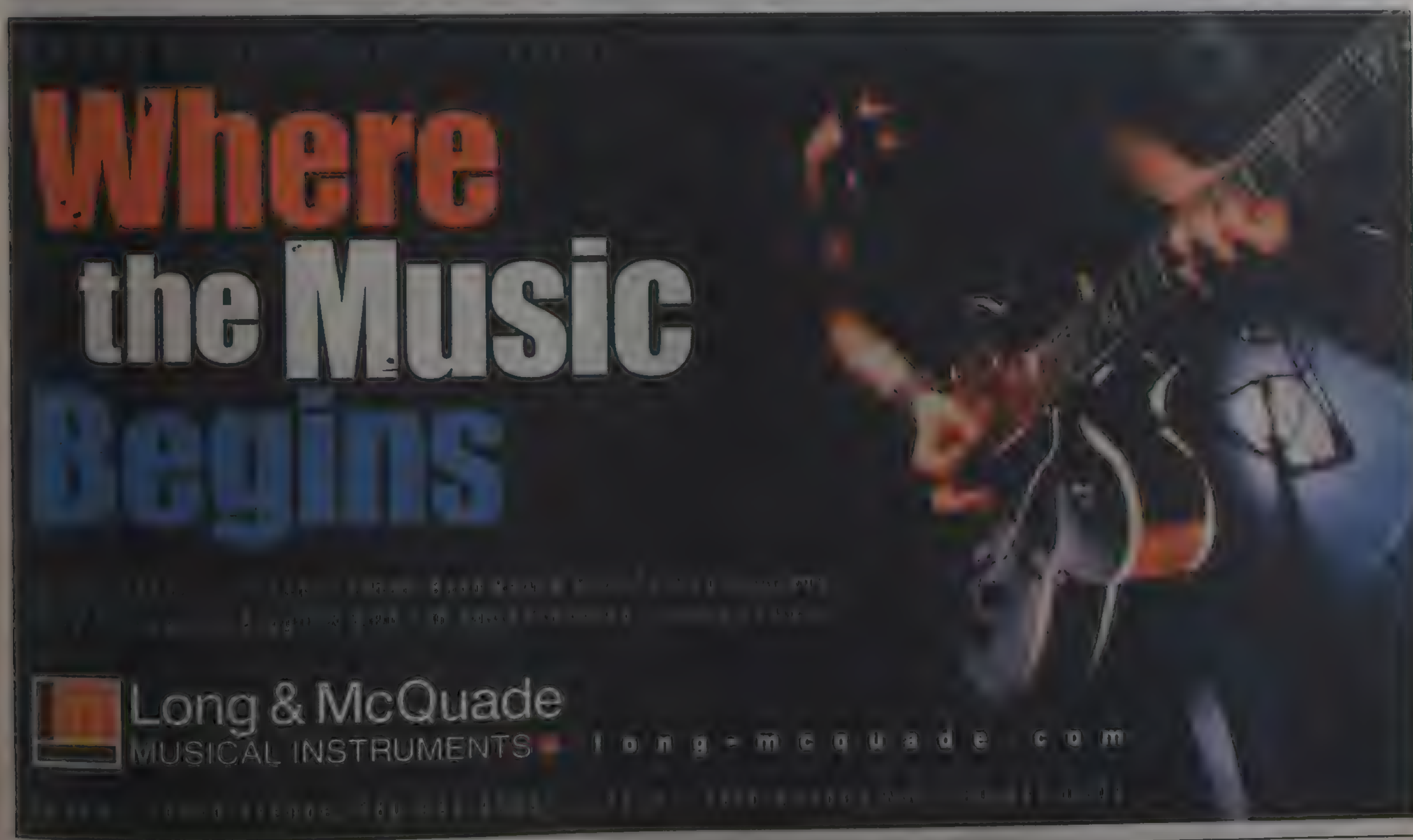
The SuperBand
Urban
Sublime musicianship, stellar vocals, yet the message and purpose of this act is Entertainment with a capitol E. Energetic and dancey. The SuperBand- nasty and tasty, sly, slick and wicked. They'll make ya wanna get up and shake what cha mama gave ya.
myspace/superband

TrueGroove
Funk/soul/hip hop
Spot Jibaroo has got a band that will get you movin' and groovin'. Soak in the groove with Truegroove.
Jdonnett45@yahoo.com

Tzadeka
Hip hop/DJ/trip hop
Tzadeka is Magain Van dergiessen, Female vocalist with a cool jazzy hip-hop vibe, plus DJ Madame Wang. Kinda like Portishead.
tzadeka.com

INDIE / POP / ROCK

The Apresnos
Rock
The Apresnos is a four-piece upbeat rock band from Stony Plain, with influences from every music genre. The group is sure to impress with its sweet beats and groovy style.
theapresnos@live.com



Badseed
Rock
Badseed has performed in clubs in various venues around the Edmonton area since [illegible] 2004. The band transitioned in the summer of 2006 from a cover band to all original. Over the past year, the music has been moulded with meaning.
badseed.ca

The Benders
Rock
Formed in early 2007, the Benders is made up of Johnny Fingers (vocals/bass), Mick Stacy (vocals/guitar) and Jefftimus (drums/vocals). The group's debut album *Tres Cerveza* was released in May 2008.
psychobenders.com

Bidwhisk
Rock
We are ready to inject you with a lethal dose of raw-and-dirty rock 'n' roll. We hit the stage with a ton of energy to leave you stunned and ready to cop another hit of Bidwhisk.
myspace.com/bidwhiskrockers

Blazing Violets
Indie
myspace.com/blazingviolets

B-Movies
Rock
"Even though the B-Movies are new on the scene in Edmonton, they have talent and moxie to spare. Blasting out a quick, loud set of rock flavoured with a dash of country, a hint o' billy and a whole lotta balls, these guys are worth watching for" —Phil Duperron
myspace.com/bmovies

Broken Nose
Rock
Hard like rock, heavy like metal. This is how Broken Nose describes its in-yer-face-like-a-car-chase sound. An originally heavy sound—equidistant poles rebellious and irreverent yet anthemic and hock-driven.
brokennose.net

The Burning Sands
Rock/surf
The Burnin' Sands has been performing in the Edmonton area since May 2005.
theburninsands.com

Captain Tractor
Rock
Upbeat Celtic punk theatrical gunslingers that guarantee everyone a good time.
captaintractor.com

Cassidy
Rock
Powerful melodies, passionate vocals and an outstanding live show makes this four-[illegible]
cassidyrocks.com

City Streets
Rock
You walk into a room and have the joy of witnessing the Clash and the Replacements making love—but wait, out of the corner of your eye you see Mr. Elvis Costello peering [illegible] thing along those lines—or, melodic joy bliss power pop with the spirit of punk rock always shining a light
citystreetsband.com
myspace.com/citystreets

Cockatoo
Rock
Cockatoo is a trio consisting of Robyn Bright on vocals and guitar, Leo Gonzalez on drums and bassist Rod Wolfe (SOFT). With a genuine love and passion for music, the members of Cockatoo write and perform their music solely for the love of playing, and this jubilant band's chemistry is readily apparent upon experiencing it live.
[illegible]

Coldspot
Rock
coldspotrocks.com

Carson Cole
Rock
Carson Cole was born and bred in rural Alberta. Starting at age 15 he cut his first album and hasn't stopped writing and recording since. The result of this has made him a household name and cultural icon in Western Canada. His touring regimen is unparalleled, having scoured the country for shows, and trekked across the same no less than 20 times. Carson has released 10 albums on his own and produced and written for literally hundreds more bands and projects. Now, at age 40, Carson's sound has taken on more of the road he is so accustomed to, more of the country to which he loves, and the province in which he resides Alberta.
carsoncole.ca

Dawn at Dusk
Rock
A tight alternative-rock band with clean female vocals and a wide range of influences ranging from modern-rock acts like the Goo Goo Dolls to classic metal bands such as Iron Maiden.
myspace.com/dawnatdusk

The DB Buxton Revue
Rock
Busker Daniel Buxton and his band. Eclectic rock with influences from all types of musical genres.
myspace.com/dbbuxton

Dead Man's Train
Rock
Hard rock tinged with blues and psychedelia. This side band of Disciples of Power has bloomed into a full project. '70s Kiss, '70s Sabbath, Bob Seger, blues rock. Listen to clips on iTunes if interested.
myspace.com/deadmanstrain

Deep Soul
Rock
betarecords.com/deepsoul

The Dubious Monkeys
Rock
A simple bluescore band of two, Sherloque and Jack Rackett blend some really loud shit—and it is loud. Blues and punk and anger makes us loud. We are loud!
myspace.com/thedubiousmonkeys

F & M
Indie/alternative art-folk-noir
F&M is a gently sardonic, dark and hopelessly clever art-folk-noir band that began as a 48-hour experiment in recording during a fireworks festival. Delicate, glacial, heady, this Edmonton group approaches music with refreshing maturity and restraint. Music that breathes.
fandmtheband.com

The Fat Dave Sound Wave
Rock
The Fat Dave Sound Wave is an original ass kicker headed up by Edmonton's own "Fat" Dave Johnston. This roots/blues trio draws influence from Howlin' Wolf, Elmore James and Tom Waits to name a few. Available for all occasions.
thefatdavesoundwave.com
myspace.com/thefatdavesoundwave

The Firebrands
Rock
myspace.com/thefirebrands

Frosted Tipz
Rock
Dear Edmonton, we the Frosted Tipz sincerely apologize for all the grief and/or destruction we've done and continue to do to you over the course of the last few years. Though our mission to make people rock out and get down to righteous dance-metal with awesome stage moves is a valiant one, we may have gotten a little enthusiastic about things. Some may hold such grievances as broken amplifiers, hearing damage, unwarranted public nudity, damaged vehicles, empty bottles, broken hearts and emotional violence against us. We're really sorry, OK? We promise everything will be better when our full-length album comes

out this summer. Promise. Now there, it's going to be all right ... Sincerely, Alan Hildebrant, Amy Van Keeken, Curtis Ross, Darren Chewka
myspace.com/frostedtipz

Future Echoes
Rock
What if the Tea Party spent three months listening to Incubus and Queens of the Stone Age? What if Tool and the Chili Peppers invited Pelmus to a house party?
myspace.com/futureechoesmusic

The Get Down
Rock
Formed from the ashes of legendary Edmonton rock assassins Les Tabernacles. A monstrous blend of grimy, noisy rock with shades of '70s-icons the Stooges, MC5 and Black Sabbath.
myspace.com/thisisthegetdown

The Great Offenders
Rock
Jason and Darren have been sharing underwear for two years now, with only minor rashing. Extensive history in debauchery has resulted in an exciting twist of Dennis-Leary-meets-Godzilla style of music. Guitar-driven riffs with the sound of the thunderin' Jesus bassman typically leave the audience spiraling into a dehydrated head-cramp of mythical proportions the next day.
gwilts@shaw.ca

Christian Hansen & the Autistics
Indie
An electro-indie dance extravaganza with intelligent lyrics and songs catchier than the common cold. Get. On. The. Floor.
myspace.com/christianhansen

Her Alibi
Pop
Pop music without any dance, emo or clone trends. Original songs, available for live shows, bar mitzvahs, weddings, whatever.
heralibi.ca

His Shaggy Chords
Rock
Our goal is to provide Edmonton and the prairie provinces with music that is loud enough and interesting enough to engage listeners in a physical and emotional way.
rosetteguitar.com

Hot Panda
Indie
Rowdy mash-up of the UK's pop-loving Supergrass, the rawness of Iggy Pop and the gritty danciness of Ukraine's Gogol Bordello.
hotpanda.net

The Igniters
Rock
Well, if ya like to jive and wail and yer a fan of the Stray Cats, then this is yer last warning: the Igniters are not sock-hop rock! Loud! Fast and hungry! This band is the best this city has to offer fans of old cars and Pilsner beer! Bring yer women!
pbdeluxe@hotmail.com

Jim's Toolbox
Hard rock/blues rock
We are a three-piece and play original hard rock/blues rock in Red Deer AB
myspace.com/jimstoolbox

Jukebox Shock
Rock
An addition to the rapidly growing psychobilly scene in Canada, the band has managed to play a wide range of shows between wild punk-rock parties to rockabilly extravaganzas around the city. Some of the bills it has shared include: Big John Bates & the Voodoo Dolls, 2005 Edmonton Tattoo Show and the Kreepers Custom Car Show.
myspace.com/jukeboxshock

Lazersnake
Electro pop
myspace.com/lazrsnake

LIPHT
Rock
Music adapts to every emotion life can present—there is no better medium. The words that so many people find hard to say can be eloquated by a single chord. At times, music is the only thing in life that we truly allow through the walls we build around ourselves. This is LIPHT's domain. As tomorrow unfolds, one thing is certain: LIPHT will be there with loyal fans putting on a show that few will forget.
liphtrocks.com

Living Illusion
Rock
Very soon the band name Living Illusion will be engrained in everyone's mind. Known for awesome live performances that leave audiences feeling thoroughly rocked and begging for more, Living Illusion is infecting people across the globe with its music. Once you've heard it, you'll be just as captivated.
livingillusion.com

Looking East
Rock
A four-piece female fronted rock band from Edmonton, with a sound and stage act that will blow you away. This is the best band in Edmonton and will prove it every time it steps on stage.
lookingeast.ca

The Loudhailers
Rock Indie
This hard-working, high-energy, Edmonton rock 'n' roll band layersprovocative songwriting with pop melodies, blues-infused hooks andsoulful vocal harmonies. Shake, rattle and roll.
theloudhailers.com
myspace.com/theloudhailers

Love Junk
Rock
"Music that drips from your chin." Playing a mixture of the classics you grew up with and the new stuff you're listening to now, Love Junk have been rockin' the local scene with its high-energy live shows. Check them out if you dare.
lovejunk.com

The McGowan Family Band
Rock
This family of musicians will be sure to liven up any party with its wild hair and even wilder sound.
myspace.com/themcgowanfamilyband

Heather Mckenzie Band
Rock
Hailing from Edmonton, Heather Mckenzie and her band are currently gearing up to support her latest CD *Every Waking Moment*. Male and female lead vocals keep things interesting as well as a varied set list, from classic rock tunes to more current radio-played tunes. There is also the added bonus of a graphic artist able to design promo and posters for each venue and add online advertising on websites.
heathermckenzie.com

Mine All Mine
Rock
Mine All Mine is an Edmonton-based rock/pop/prog hybrid, with enough melody to keep it catchy, and enough musical noodlery to keep our frosted sides happy! The band released its debut album *Distance* recently, and has been busy playing shows and working on new material. Keep an eye out as they bring down a roof near you!
mineallmine.ca

Murder City Sparrows
Rock
Murder City Sparrows brings a real rock sound with none of that fancy overdub crap. I mean, really, who has eight guitar players anyway? From stories of killers in Omaha to the lives of Elvis and Priscilla, this "Texas Punk" band is raw and loud as hell.
murdercitysparrows.com
myspace.com/murdercitysparrows

Mustard Smile
Rock
Mustard Smile is a five-piece rock ensemble that play a delightful collection of hits from all your favorite bands.
mustardsmile.com

My Sister Ocean
Rock
My Sister Ocean is a two-piece rock band Holden Daniels fronts the band on vocals and bass, while Eugenio Pacileo does the drum duties. The band has an intense live show and doesn't pull any punches in the delivery of a raw sound combined with honest, insightful lyrics. The perfect combination of melody and rhythm, electric guitar never gets in the way.
mysisterocean.com

No Hands
Rock
Current lineup invokes the earthy grit of Gun Club, the Constantines, Captain Beefheart, Bob Dylan and the Replacements.
roostrecords.com

Andrew Pahl
Rock
Melodic pop/rock music for the cool kids.
myspace.com/andrewpahl
redknotrecords.com

Paper Ghosts
Rock
Paper Ghosts' one and only goal is to write the catchiest songs possible. With influences ranging from the Beatles to Weezer to the Magnetic Fields, Paper Ghosts creates super-dancey pop nuggets that will haunt your mind while you shake your rump. The live show is harder-edged, with walls of fuzz going up against some unrelentingly grimey beats.
myspace.com/paperghosts

Parachute Penguin
Indie rock/new wave
myspace.com/parachutepenguin

Pre/Post
Pop/rock
Pre/Post is a new collaborative project lead by Edmonton's Mat Halton, formerly of Plainsay. Pre/Post is pop rock with an urban vibe and strong melodies set over electronic and acoustic rhythms.
myspace.com/mathaltonprepost
redknotrecords.com

Prisoner Cinema
Rock/thrash
Prisoner Cinema has spent the better part of the past decade developing a sound that meshes elements of punk, metal, rock, thrash, and alternative. The band casts subtleties aside in favor of huge rock riffs and chugging rhythms. Legally-blind singer/guitarist Paul Schmold writes songs about real life in Alberta. The band is set to release its debut full-length album under the name Prisoner Cinema, a relentless 12-song venture into rock's heavier side. So roll down the windows, pop the collar and let the hair grow out in the back—Prisoner Cinema is bringing raw basement rock back to the City of Champions.
myspace.com/prisonercinema

Profunda Rosa
Rock
myspace.com/profundarosa

Michael Rault
Garage/roots/rock 'n' roll
Armed only with his guitar, amp and a tambourine he tapes to his foot, Rault creates a minimalist blend of garage, roots, rock 'n' roll and blues. It's a new take on the eternally-interesting roots of North American music.
myspace.com/michaelrault

Raptors
Rock
Making babies shake their booties since 2007.
myspace.com/raptorsarescary

The Red Limit
Rock
One of the best kept secrets in Alberta, Canada, the Red Limit is a new rock band on the Edmonton/West Coast scene. The Red Limit is a culmination of many years of hard work, stage play and dedication to songwriting mastery. Hard hitting, melodic, fun and a little bad ass—the Red Limit aspires to leave its crowd energized, pumped and frisky. Building its following one mind, one crowd and one band at a time and proving to the world that rock with soul is not dead, the Red Limit is here to stay.
theredlimit.com
myspace.com/theredlimit

Red Ram
Rock
Red Ram is a powerhouse three-piece that blends modern beats with vintage riffs and vice versa. The in-yer-face, rockin' live show brings the band's evocative songs to another level. Chunky riffs and catchy melodies are met with hand-clappin' speaker-slappin' beats.
redram.ca
myspace.com/redram11

Red Shag Carpet
Alt rock/alt pop
Red Shag Carpet is an all-original alternative rock band made up of Dan Yarmon (bass), Ted Ani (guitar), Al Pickard (drums) and Matti Darrah (keys). Getting its start in Edmonton, the band has toured all over Canada, playing over 120 shows nationwide. Its upbeat, infectious style has drawn in audiences, packed dance floors and caught ears at every stop.
redshagcarpet.com

Screwtape Lewis
User-friendly art rock
Screwtape Lewis combines elements of '80s pop, lounge music and punk bravado with a conceptual art presentation to make user-friendly art rock. If Quentin Tarantino were a rock band, he might sound like this.
screwtapelewis.com

The Secretaries
Rock
Empresses of rock, featuring The Brassholes. Full-length debut album: fall 2009.
myspace.com/thesecretariesedmonton

Slates
Rock
Turbo Jamz!!!
myspace.com/slates780

The Liv Street Band
Indie
A booty-shaking mix of rock, pop, punk and country. Led by energetic and dynamic singer-songwriter Liv Street, this band makes it its business to rock your socks off.
myspace.com/livstreet

Texas Blood Money
Rock
Maximum r 'n' r!!!
myspace.com/texasbloodmoney

This Civil Twilight
Indie/rock/power pop
myspace.com/thisciviltwilightband

This Girl, That Boy
Indie pop
Melodious and catchy best describe the music created by This Girl, That Boy. After a two-year hiatus the band has come back with an artillery of new, charming and sophisticated songs that will linger in the mind.
thisgirlthatboy.com

Toy Singers
Pop
Toy Singers is a pop band. You will like it if you like good pop. See it. See it live.
myspace.com/toysingers

Vintage Echo
Rock
British Invasion-inspired original Tambourine Rock.
myspace.com/vintageecho

The Wet Secrets
Pop
A fairly gay pop band.
Click your heels three times.

Whitey Houston
Rock
Beefy bass with a fine Gravy.
whiteyhouston.com

The Wild Dogs
Indie
The Wild Dogs provides the drunken, noisy background needed to make otherwise quiet, beautiful melodies tell you the saddest stories ever written. Every show is one of a

kidd and the only permanence is change.
myspace.com/eamonmcgrath

Wilfred N & the Grown Men
Rock/pop
In 2009, Wilfred N & the Grown Men celebrate their 25th anniversary of diy record releases with their first new album in five years, *Stop Go Romeo*. Known for their engaging pop/rock gems, the group is headed up by Wilfred Kozub and Jamie Philp on Wilfred's own Zönik Records label. After forming in 1979, they emerged from the basement studio with their 1984 debut vinyl twelve-inch ep *Riding Double* which spawned the still-popular (possibly in their own minds!) "Sad New Day."
wilfrednandthegrownmen.com
myspace.com/wilfrednandthegrownmen

Kathleen Yearwood
Rock
For nearly 30 years, Kathleen Yearwood has been challenging the frontiers of North American folk music, dredging up the past with Trouveres songs and Gregorian creepiness and scaring small children and old people alike with loud electric guitar and multiphonic vocals. She has toured all over the world.
voxtortue@resist.ca

Yes Nice
Indie/pop/musicals
Yes Nice is a Conservative Christian-based Indie Pop family from the North and Eastern parts of Edmonton with direct bloodline connections to both the Queen of England and Dubai's current ruler, Mohammed bin Rashid Al Maktoum.
yesnice.ca
myspace.com/yesnice

METAL / PUNK

40 Thieves
Rock/punk
In a city known for Gretzky and Messier, 40 Thieves laces up like Paul Coffey. The Edmonton power-trio gets it done with a work horse of a blue line consisting of Grant Callaghan (drums and vocals) and Lee Klippenstein (bass and vocals), while Caleb Neumier (guitar) is poised to put the puck in the net or pick your pocket like it's what he was born for.
myspace.com/fourtythieves

Abandin All Hope
Punk
Four-piece punk band from Fort Mac/Edmonton. Six years young. We sound like punk mostly, but sometimes ska just not as horny. (no brass)
myspace.com/abandinallhope

Balls Out Face First
Punk
After a couple of lineup changes in the very early stages of the band, this is what we ended up with: four guys, a lot of fuckin' energy, but not a lot of brain cells left! Having already fought our way through Vancouver and Red Deer, we're now setting our sights on putting the boot into the boom town we call home (in the nicest way possible)!
myspace.com/ballsoutfacefirst

Bastard Son
Punk/thrash/metal
myspace.com/bshc

The Blame-Its
Punk
Established in 1997, the Blame-Its is a three-piece punk band that was IV'd with Red Bull at birth. Playing bouncy high-energy punk tunes, this trio of dudes is all about the fun factor. When it comes down to it, the the guys in the Blame-its don't call the shots, they drink them!
theblameits.com

Brother Voodoo
Punk
Formed in 2004, high-speed pop punk, over 100 shows under our belts, slowly buying our way into your hearts!
drug_free_youth@hotmail.com

The Cadavers
Punk
myspace.com/cadaversthe

Disciples of Power
Metal
Technical death metal from Edmonton's longest running thrash band. With members from Dead Man's Train, WarMarch and Section VIII. Not only available on iTunes, but acting as a vendor for them. If interested in licensing or iTunes distro, please contact.
myspace.com/disciplesofpower

Down the Hatch
Punk
Caught somewhere between old skool and high school, Down the Hatch is back after a brief hiatus/line up change. We play fast—period. It's like doing four jager bombs while garnishing the gnar.
myspace.com/downthehatch780

Dudley Dawson
Punk rock
Loud, fast, catchy, adrenaline fueled punk rock.
myspace.com/dudleydawsoncanada

Eleutheros
Punk/thrash/hardcore
myspace.com/eleutheros

The Famines
Punk
We have purpose and heat. We are Garrett Heath Kruger and Raymond Biesinger.
thefamines.ca

Gloria Dahl
Punk
Playing in various combinations Keith, Patrick and Jon have played in a band since high school. As Gloria Dohl they rock the damn thing.
patrickchorley@gmail.com

Hey Pretty
Metal
The sound? We'd call it trance metal, closest to Tool, it's melodic, hypnotic and plenty cool.
mySpace.com/prettyheyhey

High Jinks
Punk
myspace.com/highjinkz

The ICBM's
Punk
theicbms.com

Intensives
Punk
We're a punk band based in Edmonton, formed in 2004, and we've been playing snotty-as-hell punk rock since 2005. We have our own unique style and sound. We look like a bunch of punks coming right out of a comic book. We have a demo out so far and having plans for future tours and perhaps a record label. We just wanna party, riot and have fun.
myspace.com/intensives

The Johnsons
Punk
An Edmonton punk-rock staple, the Johnsons has become one of the hardest touring, hardest partying bands around. After playing more than 800 shows around the world, the Johnsons is re-inventing DIY and becoming one of Canada's favourite acts.
ihatethejohnsons.com
myspace.com/thejohnsons

King Ring Nancy
Metal
King Ring Nancy is a full-on curb stomp; it's a musical boot-fuck to the head. According to seminal offerings from the Bear's godfather of classic rock in Alberta, Park Warden, "The production and arrangements on their debut CD brings to mind early Metallica and Godsmack." The seasoned veterans are commonly known as one of Edmonton's best heavy rock bands. They have a great buzz on myspace.com/kingringnancy and commonly rate in the top five on TheSoun-

com. They gig relentlessly around town, whore shamelessly and are all about making with the fans, making friends and strengthening their foundation in the modern metal genre. Soon they will smoke out the rest of Canada and beyond.
KingRingNancy.com

Let's Dance
Punk
myspace.com/letsprance

Leftnutt
Punk
Two years ago, the members of Edmonton's potty-mouthed Leftnutt were all but amateurs, self-admittedly terrible players, and touted themselves as "the worst shitty-ass fucking band in this history of shitty-ass bands." They would play for free for whoever would allow them on their stage. The following year, after a bit of polish, they upgraded themselves to "Edmonton's Worst Fucking Band" but they were still getting paid in beer, usually Pilsner, and sometimes, if they did really well, they'd split for a bottle of Jack Daniels. Leftnutt was discovered playing for beer at a CD release party for a local band, the Ghetto Blasters, and Dixon Christie's Dead Bunny Records vowed on the spot to sign this unabashed, unashamed and uncompromising group of adolescent potty mouths.
leftnutt.ca
myspace.com/leftnutt

Level Six Elfs
Punk
myspace.com/levelsixelfs

The Mange
Punk
themange.com

Mad Bomber Society
Punk
Mad Bomber Society is now 12 years old—like a tasty cheap whiskey. Playing its rowdy brand of old-school ska and punk for those in drinkin', carousin' 'n' partyin' moods, Mad Bomber Society is a thundering powerhouse of live music energy that has earned its reputation from coast to coast to coast!
rich@madbombersociety.com

Murder! Mutiny! & the Zazazas
Punk
Edmonton ego-driven, pretentious, roots, meth-folk punk band
Harder working then you! Better looking then you! Just plain better!
kenny.macln@gmail.com

The Old Wives
Pop punk/rock 'n' roll
Old assholes playing power-pop-punk music you'll remember from High School.
myspace.com/theoldwives
esanddrecordings.com

On the Brink
Punk
Since its conception, On the Brink has played both locally and away in basements, halls, bars, clubs, scooter shops, tattoo parlours, drunken pirate ships, and aims to keep spreading its music and message to as many people and places as possible.

Prisoner Cinema
Punk
The name refers to the phenomenon experienced by prisoners sentenced to do time "in the hole." Lack of stimulation on the retinas causes the brain to create displays of bright lights and flashing colours. Plus its just a cool name, so draw your own metaphors and run with it. While we don't really claim to be a political band, our songs aren't afraid to touch on the surreal experience of living amongst a culture obsessed with wealth, image and a misguided sense of superiority. Think of it as a coping mechanism for a few aging rockers.
prisonercinema.com

The Skam
Punk
myspace.com/theskam

Sonance
Metal
From Jasper, formed in 2003 and still going strong, playing a wild mix of speedy punk rock and beefy metal sounds in shows all over western Canada..
myspace.com/sonancecanada

Striker
Metal
Canadian high-octane band STRIKER is ready to set the world on fire. The excellent high-pitched vocals of Dan Cleary, with the rhythm section headed by Magnus Burdeniuk on drums and Dave Arnold on Bass is bursting with sheer power. Add the classic twin guitar leads by Ian Sandercock and Chris Segger and you get this high-energy show that will make headbangers around the world go insane. "Cool old-school heavy metal with thrashing riffs, screaming vocals and coming from Canada? You bet I want the album!" —Jeff Waters (Annihilator)
myspace.com/listentostriker

Ten Second Epic
Punk
Passionate, intricate music, Ten Second Epic, like the beautiful mistake that is passion, is the fulfilment of a feeling, an instinct, a desire.
tensecondepic.com

Thrashtic Fibrosis
Punk
Recently formed four-piece playing a crossover of punk, thrash and hardcore shit. The band's intense live shows are gathering a loyal following, so watch the fuck out!!
myspace.com/thrashticfibrosis

Wednesday Night Heroes
Punk
High-intensity sing-a-long street punk, guaranteed to blow a hole in the back of your head, rip your limbs from your body and leave you in a gleeful daze.
wnheroes.com

Zero Cool
Punk
Four on the floor, salty taste, bastard sons of the ICBM's and LevelSixElfs. Love it, hate it. We just play it.
zerocoolband.com

WORLD

America Rosa
World
For nearly 20 years, America Rosa's hot Latin sound has entertained audiences in Edmonton, across western Canada and beyond. Led by vocalist Sergio Gonzalez and featuring master percussionist Tilo Paiz, this 11-piece band specializes in salsa, merengue, cumbia, Latin jazz and other sizzling rhythms that keep audiences dancing all night long.
americarosa.com

Bomba!
World
Re-mapping the multiple tributaries of Latin expressive traditions in revelatory fashion.
bombaweb.com

Combo Re
World
Edmonton-based Latin band performing a mix of salsa, meringue, cambia and bachata (a mix of originals and covers).
combore.com

Scott Cook
World
Scott Cook sings thoughtful, honest roots music with a barefoot feel. Cook performs solo, with a band or backed by his "hobo hi-fi," a loop sampler that allows him to build live acoustic roots and reggae grooves on his own.
scottcook.net
myspace.com/grooverevival

Edmonton Metropolitan Chorus
World
A Chorus for men and women of all ages and abilities, all sizes & shapes, all colours & backgrounds. A Chorus where all can feel safe and accepted. A Chorus through which all can explore the wonders of music.
edmetrochorus.ca

The Lynne Singers
Classical/world
The Lynne Singers choruses and ensembles have been entertaining audiences in Edmonton and surrounding communities for more than 30 years. We sing Rock 'n' roll from the '50s and '60s, big-band swing, Christmas songs and carols, gospel and musical theatre.
lynnesingers.ca

Oozeela
World
Oozeela is an aspiring Caribbean musician who has toured the West Indies and the US with popular Soca bands like Partners In Kryme and WCK. A self-taught musician, Oozeela plays numerous instruments including piano and drums.
soundclick.com/oozeela
myspace.com/oozeela

Radio Vacana
World
myspace.com/radioradiovacana

Souljah Fyah
World
Souljah Fyah, a reggae band with members hailing from all across the globe, has an impressive resume that includes opening slots for reggae giants like Morgan Heritage and Mikey Dread, touring Western Canada and over 100 shows under the band's belt. While the group is fundamentally roots reggae, Souljah Fyah's members have been influenced by everything from classical, calypso, rock, jazz, blues, funk, latin and hip hop. With the use of kalimbas, xylophone, flute, congas, bass and acoustic guitar, the sound pushes the boundaries of contemporary reggae.
souljahfyah.com
myspace.com/souljahfyah

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[illegible]

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FOOD, INC.

« CONTINUED FROM PAGE 21

slightly baffling to me, given that much of this is breaking news. (I actually heard someone in the theatre tell their friend, "I can't finish this," referring to what, if my nose was correct, must have been nachos and some substance dubiously advertised as cheese.) But Kenner and company do such a sturdy—if too concise—job of laying out and updating the essential arguments, an approach surprisingly low on scare-tactics and big on plain-spoken testimony from those inside the industry and out, that I can only hope the shocked will feel empowered to make needed changes in their diets, votes and consumer habits.

Significant groundwork for *Food Inc.* was done in recent books like Eric Schlosser's *Fast Food Nation* and Michael Pollan's *The Omnivore's Dilemma*. Both authors feature prominently in *Food Inc.*, with Schlosser introduced while ordering a burger and fries—his confessed favourite meal—from a diner. To be sure, the primary concerns of these authors aren't centred on making us feel bad about wanting sugar, fat and salt. In fact, they make it plain that we're hard-wired to crave the stuff. The question is about how those cravings are monitored and fulfilled, and what our most accessible and seemingly affordable options are doing to our bodies, the results running the gamut from obesity to an epidemic of diabetes to sudden death. Such was the fate that befell a two-year-old whose mother is now a tireless food safety activist and who also appears in *Food Inc.* to outline the infuriating difficulty in getting health standards enforced.

As the opening voice-over informs us, food production has changed more in the past 40 years than in the previous 10 000. Supermarkets no longer have seasons. Chickens are forced to grow so quickly that their bones are too weak for them to walk. There are only 13 abattoirs in all of the US, meaning that an untold number of animals might be contained in a single patty—animals eating corn-based byproducts they'd never eaten until recently, wading in their own shit, which follows them all the way to your plate, inviting an ongoing stream of E. coli outbreaks. Cheapness makes the products alluring, yet a Latino family interviewed explains that they have to spend a huge portion of their income on their father's diabetes medicine rather than on basic vegetables, and indeed, a head of lettuce costs more than a cheeseburger. So yeah, something feels a little wrong here, and you have to give credit to Kenner for not only avoiding hysteria but for closing the film with some digestible advice. He also features interviews with old-school holdout farmers—some real characters begging for a movie of their own—who prove that there is indeed another way to do this, though to (re-) institute it requires massive change. Are we hungry enough? V

[illegible] JUL 17
FOOD, INC.
[illegible] ROBERT KENNER
[illegible] MICHAEL POLLAN,
[illegible] SCHLOSSER
★★★★½

FILM WEEKLY

FRI, JULY 16, 2009 – THU, JULY 23, 2009

CINEMA THEATRE–JASPER

6094 Connaught Dr, Jasper, 780.852.4749

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
Daily 1:30, 6:30 , 9:20

THE PROPOSAL (PG, coarse language)
Daily 1:30, 7:00, 9:20

CINEMA IN THE SUBURBS

Whitemud Crossing, 4211-106 St, 780.496.1822

OTHELLO (STC)
Wed, July 22: 6:30; Part of the Shakespeare Movie Series

EDMONTON FILM SOCIETY

Royal Alberta Museum, 102 Ave, 128 St, 780.439.5284

FIDDLER ON THE ROOF (PG) Mon, July 20: 8:00

CINEMA CITY MOVIES 12

5074-130 Ave, 780.472.9779

KAMBAKKHT ISHQ (Hindi W/E.S.T.) (14A)
Fri-Sat 1:05, 4:05, 7:45, 10:45; Sun-Thu 1:05, 4:05, 7:45

NEW YORK (Hindi W/E.S.T.) (14A, violence)
Fri-Sat 1:10, 4:10, 7:50, 10:40; Sun-Thu 1:10, 4:10, 7:50

LAND OF THE LOST (PG, coarse language, crude content)
Fri-Sat 1:45, 4:40, 7:10, 9:35, 11:50; Sun-Thu 1:45, 4:40, 7:10, 9:35

MY LIFE IN RUINS (PG, sexual content)
Fri-Sat 1:25, 4:15, 7:00, 9:20, 11:30; Sun-Thu 1:25, 4:15, 7:00, 9:20

DRAG ME TO HELL (14A, not recommended for children, frightening scenes)
Fri-Sat 1:55, 4:50, 7:30, 9:55, 12:15; Sun-Thu 1:55, 4:50, 7:30, 9:55

TERMINATOR SALVATION (14A)
Fri-Sat 1:20, 4:05, 6:55, 9:40, 12:05; Sun-Thu 1:20, 4:05, 6:55, 9:40

ANGELS AND DEMONS (14A, violence)
Daily 1:15, 4:00, 6:50, 9:45

GHOSTS OF GIRLFRIENDS PAST (PG, language may offend, not recommended for children)
Fri-Sat 4:10, 9:25, 11:40; Sun-Thu 4:10, 9:25

X-MEN ORIGINS: WOLVERINE (14A, violence, not recommended for children)
Fri-Sat 1:50, 4:30, 7:15, 9:50, 12:10; Sun-Thu 1:50, 4:30, 7:15, 9:50

EARTH (PG)
Fri-Sat 2:00, 4:45, 7:20, 9:45, 11:55; Sun-Thu 2:00, 4:45, 7:20, 9:45

17 AGAIN (PG, crude content)
Daily 1:35, 6:45

HANNAH MONTANA: THE MOVIE (G)
Fri-Sat 1:40, 4:35, 7:05, 9:30, 11:45; Sun-Thu 1:40, 4:35, 7:05, 9:30

MONSTERS VS. ALIENS (G)
Daily 1:30, 4:20, 7:00, 9:15

CINEPLEX ODEON NORTH

14231-137th Avenue, 780.732.2236

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
No passes Daily 11:40, 12:10, 12:50, 3:00, 3:30, 4:20, 6:30, 7:00, 7:50, 10:00, 10:30

I LOVE YOU, BETH COOPER (14A, crude sexual content, language may offend)
Daily 1:50, 4:30, 7:05, 9:30

BRUNO (18A, nudity, crude sexual content, language may offend)
Daily 1:10, 3:15, 5:30, 8:10, 10:45

ICE AGE: DAWN OF THE DINOSAURS (G)
Daily 1:20, 3:50; Digital 3d Daily 12:30, 2:45, 5:10, 7:40, 10:05

PUBLIC ENEMIES (14A, violence)
Fri-Tue, Thu 6:45, 9:50; Wed 3:40, 6:45, 9:50; Star and Strollers Screening: Wed 1:00

MY SISTER'S KEEPER (14A)
Daily 1:30, 4:00, 6:40, 9:10

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for young children)
Daily 11:50, 12:45, 3:20, 4:10, 6:35, 7:30, 9:55, 10:40

THE PROPOSAL (PG, coarse language)
Daily 1:40, 4:15, 6:50, 9:20

THE HANGOVER (18A, language may offend, nudity, crude content)
Daily 12:40, 3:05, 5:20, 8:00, 10:20

UP IN DISNEY DIGITAL 3D (G)
[illegible]

CINEPLEX ODEON SOUTH

1525-99 St, 780.436.8585

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
No passes Fri, Sun-Thu 11:30, 12:30, 1:00, 3:00, 4:00, 5:00, 6:50, 8:00, 9:30, 10:30; Sat 11:30, 12:30, 1:00, 3:00, 4:00, 4:50, 6:50, 8:00, 9:30, 10:30; Digital Cinema, No passes Daily 12:00, 3:30, 7:15, 11:00

I LOVE YOU, BETH COOPER (14A, crude sexual content, language may offend)
Daily 12:55, 3:45, 6:35, 9:25

BRUNO (18A, nudity, crude sexual content, language may offend)
Daily 11:35, 12:05, 2:00, 2:30, 4:25, 4:55, 7:25, 7:50, 9:55, 10:40

ICE AGE: DAWN OF THE DINOSAURS (G)
Digital 3d Daily 12:10, 2:40, 5:10, 7:35, 10:05

PUBLIC ENEMIES (14A, violence)
Daily 11:50, 3:15, 6:40, 10:00

MY SISTER'S KEEPER (14A)
Fri-Wed 12:40, 3:10, 6:50, 9:40; Thu 12:40, 3:10, 9:40

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for young children)
Daily 11:45, 12:20, 3:10, 3:50, 6:30, 7:15, 9:50, 10:25

THE PROPOSAL (PG, coarse language)
Fri-Wed 1:10, 4:20, 7:20, 10:15; Thu 4:20, 7:20, 10:15; Star and Strollers Screening: Thu 1:00

THE HANGOVER (18A, language may offend, nudity, crude content)
Daily 1:15, 4:15, 7:30, 10:35

UP IN DISNEY DIGITAL 3D (G)
Digital 3d Daily 12:50, 3:25, 7:00, 9:35

STAR TREK (PG, violence)
Fri-Sat, Mon-Tue,Thu 11:40, 3:20, 6:40, 9:45; Sun 11:40, 3:20, 6:45, 9:45; Wed 11:40, 3:20, 9:45

CITY CENTRE 9

10200-102 Ave, 780.421.7020

BRUNO (18A, nudity, crude sexual content, language may offend)
Stadium Seating, Dolby Stereo Digital, No passes Daily 12:20, 4:10, 6:30, 9:10

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
No passes, On 2 screens, Stadium Seating Daily 12:00, 12:30, 3:30, 4:00, 7:00, 7:30, 10:30

ICE AGE: DAWN OF THE DINOSAURS (G)
Digital 3d, No passes Daily 12:40, 4:15, 7:10, 10:00

THE HANGOVER (18A, language may offend, nudity, crude content)
Stadium seating, Dolby Stereo Digital Daily 1:00, 4:30, 7:20, 9:50

I LOVE YOU, BETH COOPER (14A, crude sexual content, language may offend)
DTS Digital, Stadium Seating, Digital 3d Fri-Tue, Thu 1:15, 3:50, 6:40, 9:30; Wed 1:15, 3:50, 9:30

THE PROPOSAL (PG, coarse language)
Stadium Seating, Dolby Stereo Digital Daily 12:45, 3:40, 6:50, 9:40

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for young children)
Stadium seating, Dolby Stereo Digital Fri-Tue, Thu 12:15, 3:45, 7:15, 10:40; Wed 12:15, 3:45, 7:15, 10:45

PUBLIC ENEMIES (14A, violence)
Dolby Stereo Digital, No Passes, Stadium Seating Daily 12:10, 3:40, 6:45, 10:15

CLAREVIEW 10

4211-139 Ave, 780.472.7600

THE HANGOVER (18A, language may offend, nudity, crude content)
Digital Presentation Daily 1:50, 4:40, 7:20, 10:05

THE PROPOSAL (PG, coarse language)
Daily 1:10, 4:00, 6:55, 9:40

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for young children)
Daily 12:00, 3:15, 6:35, 9:55

ICE AGE: DAWN OF THE DINOSAURS (G)
Digital 3d Daily 2:10, 4:35, 7:00, 9:20

PUBLIC ENEMIES (14A, violence)
Daily 12:15, 3:30, 6:45, 9:50

BRUNO (18A, nudity, crude sexual content, language may offend)
No passes Fri-Sun 12:20, 2:30, 4:50, 7:15, 9:35; Mon-Thu 12:20, 2:30, 4:50, 7:15, 9:35

I LOVE YOU, BETH COOPER (14A, crude sexual content, language may offend)
Daily 1:20, 4:10, 6:50, 9:30

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
No passes Daily 11:50, 1:00, 3:15, 4:30, 6:40, 8:00, [illegible]

DUGGAN CINEMA : CAMROSE

6601-48 Ave, Camrose, 780.608.2144

BRUNO (18A, nudity, crude sexual content, language may offend)
Daily 7:20, 9:20; Sat, Sun, Tue, Thu 2:20

ICE AGE DAWN OF THE DINOSAURS (G)
Daily 7:00, 9:00; Sat, Sun, Tue, Thu 2:00

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for young children)
Daily 7:30; Sat, Sun, Tue, Thu 1:45

MY SISTER'S KEEPER (14A)
Daily 7:05 9:15; Sat, Sun, Tue 2:05; Movies For Mommies: Thu, July 23 1:00

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
Daily 6:40, 9:30; Sat, Sun, Tue, Thu 1:40

GALAXY : SHERWOOD PARK

2020 Sherwood Drive, 780 416 0150

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
No passes Daily 11:30, 12:30, 3:00, 3:50, 6:45, 7:20, 10:10, 10:45

BRUNO (18A, nudity, crude sexual content, language may offend)
Daily 12:15, 2:30, 4:40, 7:45, 10:30

ICE AGE: DAWN OF THE DINOSAURS (G)
Daily 11:45, 2:20, 4:45, 7:15, 9:35

PUBLIC ENEMIES (14A, violence)
Daily 12:20, 3:20, 6:40, 10:05

MY SISTER'S KEEPER (14A)
Daily 12:30, 4:20, 7:20, 10:00

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for young children)
Daily 1:00, 5:00, 7:00, 9:00, 10:15

THE PROPOSAL (PG, coarse language)
Daily 1:15, 4:10, 7:10, 9:50

THE HANGOVER (18A, language may offend, nudity, crude content)
Daily 1:45, 4:30, 7:30, 10:20

UP IN DISNEY DIGITAL 3D (G)
Daily 12:45, 3:45

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave, St. Albert, 780.458.9822

DATE OF ISSUE ONLY: Thu, July 16

PUBLIC ENEMIES (14A)
Thu, July 16: 1:45, 4:20, 6:50, 9:30

THE PROPOSAL (PG, coarse language)
Thu, July 16: 1:30, 3:30, 5:30, 7:30, 9:35

BRUNO (18A, nudity, crude sexual content, frightening scenes)
Thu, July 16: 12:55, 2:30, 4:15, 6:00, 7:55, 9:40

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
Thu, July 16: 12:40, 3:35, 6:30, 9:20

ICE AGE DAWN OF THE DINOSAURS (G)
Thu, July 16: 1:00, 3:00, 5:00, 7:00, 8:55

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for young children)
Thu, July 16: 1:05, 3:50, 6:40, 9:25

LEDUC CINEMAS

Leduc, 780.352.3922

ICE AGE: DAWN OF THE DINOSAURS (G)
Daily 1:05, 3:25, 7:05, 9:25

YEAR ONE (14A, crude content)
Daily 1:00, 3:10, 7:00

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for young children)
Daily 12:45, 3:45, 6:45, 9:45

PUBLIC ENEMIES (14A, violence)
Daily 9:40

HARRY POTTER AND THE HALF-BLOOD PRINCE (PG, violence, frightening scenes)
Daily 12:40, 3:40, 6:40, 9:45

PARKLAND CINEMA 7

130 Century Crossing, Spruce Grove, 780 972.2332; Serving Spruce Grove, Stony Plain, Parkland County

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
Daily 6:30, 9:20; Sat-Sun, Tue, Thu 12:30, 3:20

MY SISTER'S KEEPER (14A)
Daily 7:00; Sat, Sun, Tue, Thu 1:00, 3:05; Movies For Mommies: July 21: 1:00

BRUNO (18A, nudity, crude sexual content, frightening scenes)
Daily 7:10, 9:10; Sat-Sun, Tue, Thu 1:10, 3:10

ICE AGE: DAWN OF THE DINOSAURS (G)
Daily 6:55, 9:00; Sat-Sun, Tue, Thu 12:55, 3:00

PUBLIC ENEMIES (14A, violence)
Daily 6:50, 9:25; Sat-Sun, Tue, Thu 12:50, 3:25

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for young children)
Daily 6 45, 9:30; Sat-Sun, Tue, Thu 12:45, 3:30

THE PROPOSAL (PG, coarse language)
Daily 7:05, 9:15; Sat-Sun, Tue, Thu 1:05, 3:15

THE HANGOVER (18A, crude content, nudity, language may offend)
Daily 9:05

GARNEAU

8712-109 St, 780.433.0728

WHATEVER WORKS (PG, sexual content, not recommended for children)
Daily 7:00, 9:00; Sat, Sun 2:00

PRINCESS

10337-82 Ave, 780.433.0728

FOOD, INC. (PG, mature subject matter)
Daily 7:10, 9:10; Sat-Sun 2:00; No 7:00 show on Wed, July 22

MOON (14A)
Daily 7:00, 9:00; Sat, Sun 2:30

SCOTIABANK THEATRE WEM

WEM, 8882-170 St, 780.444.2400

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
No passes Fri-Sun, Tue-Wed 11:30, 12:00, 1:00, 3:00, 3:30, 4:30, 6:30, 7:00, 8:00, 10:00, 10:30; Mon, Thu 11:30, 1:00, 3:00, 4:30, 6:30, 8:00, 10:00; Daily 12:00, 3:30, 7:00, 10:30

BRUNO (18A, nudity, crude sexual content, language may offend)
Daily 12:20, 2:40, 5:00, 7:40, 10:40

ICE AGE: DAWN OF THE DINOSAURS (G)
Daily 1:20, 4:00; Digital 3d Daily 11:50, 2:15, 4:5 7:20, 9:40

PUBLIC ENEMIES (14A, violence)
Fri-Tue, Thu 12:30, 3:40, 6:50, 10:10; Wed 3:50, 6:50, 10:10; Star and Strollers Screening: Wed 1:00

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for young children)
Daily 12:15, 3:45, 7:15, 10:45

TRANSFORMERS: REVENGE OF THE FALLEN: THE IMAX EXPERIENCE (PG, violence, crude content, not recommended for young children)
Daily 11:45, 3:15, 6:45, 10:15

YEAR ONE (14A, crude content)
Daily 7:30, 10:20

THE PROPOSAL (PG, coarse language)
Daily 1:10, 4:10, 7:10, 9:50

THE HANGOVER (18A, language may offend, nudity, crude content)
Daily 1:45, 4:40, 7:50, 10:45

UP IN DISNEY DIGITAL 3D (G)
Fri-Tue, Thu 12:50, 3:50, 6:45, 9:30; Wed 12:50, 3:50, 9:30

WESTMOUNT CENTRE

111 Ave, Groat Rd, 780.455.8726

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
Dolby Stereo Digital, No passes Daily 12:00, 3:30, 6:50, 10:10

PUBLIC ENEMIES (14A, violence)
Dolby Stereo Digital Daily 12:15, 3:45, 6:35, 9:55

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for young children)
DTS Digital Daily 11:45, 3:10, 6:25, 9:45

ICE AGE: DAWN OF THE DINOSAURS (G)
DTS Digital Daily 12:30, 4:00

MY SISTER'S KEEPER (14A)
DTS Digital Fri-Tue,Thu 7:00, 9:35; Wed 7:00

WETASKIWIN CINEMAS

Wetaskiwin, 780.352.3922

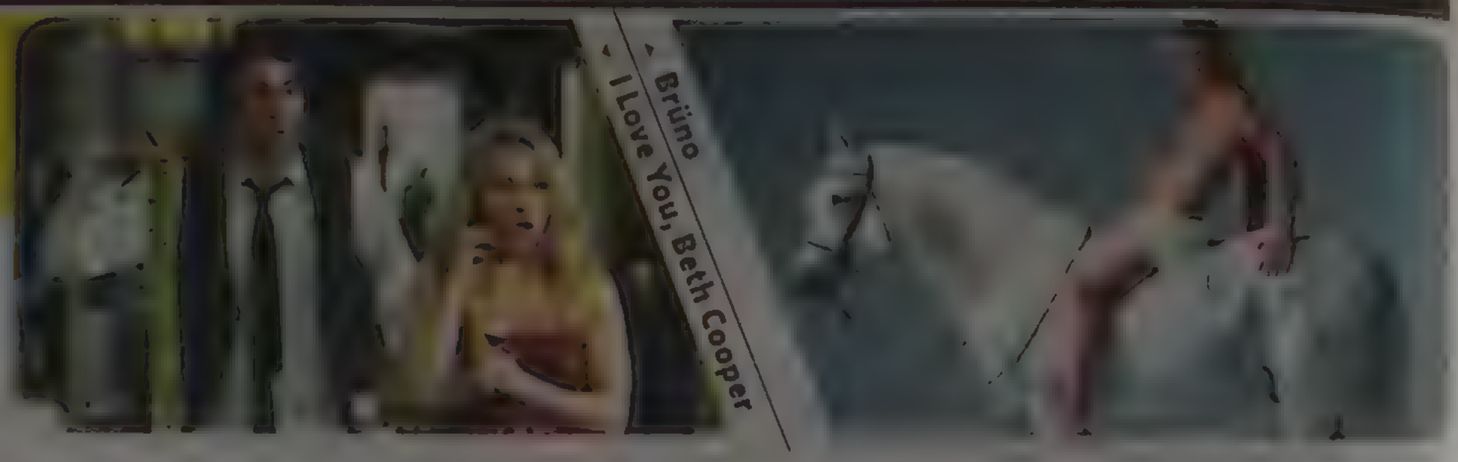
ICE AGE: DAWN OF THE DINOSAURS (G)
Daily 1:05, 3:25, 7:05, 9:25

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for young children)
Daily 12:45, 3:45, 6:45, 9:45

PUBLIC ENEMIES (14A, violence)
Daily 1:00, 3:35, 7:00, 9:35

HARRY POTTER AND THE HALF-BLOOD PRINCE (PG, violence, frightening scenes)
Daily 12:40, 3:40, 6:40, 9:45

Film Capsules



Now Playing

Brüno

Directed by Larry Charles
Written by Sacha Baron Cohen, Dan Mazer, Anthony Hines, Jeff Schaffer, Peter Baynham
Starring Cohen
★★★☆☆

Sacha Baron Cohen's greatest comedic strength is the characters he creates. The attributes he imbues them with—Ali G is completely vacuous, Borat is a wacky foreigner, Brüno is gayer than Christmas—has allowed Cohen's characters to be the most subversive in television and movies today, because the general lack of intelligence that interview subjects attribute to them makes these subjects treat them differently, humour them, often say more than they meant to say.

It's this subversion that's where the best of Cohen's comedy lies. *Borat* exposed the seemingly alarming level of latent racism in America—such as the group of frat boys who suggested that keeping black people for slaves would be a good idea, and that minorities had more rights in America than white people.

Brüno, on the other hand, works best when showing off the staggering levels of hypocrisy and vacuousness that exist in Hollywood and the fashion industry. A classic Brüno skit from *Da Ali G Show*, where the character originated, had Brüno interviewing a fashion designer about the themes of his latest show, all of which were contradictions. With the designer in total agreement, Brüno talks about how the show has "no humour," how it's "humorous all the way through," it's "all about the individual," "all about other people," "heavy," and finally "light as a feather."

The same holds true in the movie. The most successful parts occur in the first half, when Brüno is making his way through the Hollywood machine, trying to become famous. His interview with Paula Abdul about her humanitarian causes while she sits on top of a "Mexican chair person" is illuminating, as is his meeting with a pair of charity PR consultants who inform him that Darfur—which they all agree is in Iraq or something—is a really hot cause right now, sure to bring him plenty of attention.

Which isn't to say that all of the humour is so high-minded. Indeed, some of the dick jokes in this movie are sure to become legendary, and the Larry-David-uncomfortable-silence moments are more than squirm-worthy, but it's the high-minded stuff that deconstructs the dual façades of Hollywood and fashion which is so transgressive, so enlightening, questioning the motives behind what the public is constantly reminded is selfless behaviour in a way more effective than an essay or an editorial would be.

It's because the first half plays on the character's strengths and seems so perfectly executed that the second half falls flat. Moving on from his examination of Hollywood to a process of trying to become straight—Brüno noticed that all of the big stars in Hollywood were, ostensibly, heterosexual—the humour becomes a bit forced. Instead of using Brüno's orientation as a tool to get information, the second half of the movie uses it as the punchline for cheap and easy laughs. Interviews with pastors who think they can help Brüno become straight are funny, but they're not as smart. In the movie's penultimate scene, where a crowd of people goes apeshit after being promised a mixed martial arts event that turns into a gay makeout session, the bait and switch is humorous, but not exactly unexpected. The event was, after all, in Arkansas, and fans of mixed martial arts more than likely are not fans of gay porn. There's no subtext or intelligence.

Ultimately, *Brüno* is certainly a movie worth seeing, if only to hear all its best lines before they become shorthand for humour the next time you find yourself attending the same party as a group of "bros." Unfortunately, it doesn't live up to Cohen's best work, and the shift in focus hampers the second half.

BRYAN BIRTLES
// BRYAN@VUEWEEKLY.COM

I Love You, Beth Cooper

Directed by Chris Columbus
Written by Larry Doyle
Starring Hayden Panettiere, Paul Rust
●

Two observations that basically sum up ***I Love You, Beth Cooper***, a movie that apparently was trying to trade off Hayden Panettiere skill (if that's the right word at all) at playing a cheerleader: first, it's the kind of movie that thinks enough of its audience to feel the need to point out that the "Maybe not today, maybe not tomorrow" speech comes from *Casablanca* (which is, at least according to the AFI, literally the most-influential movie, quote-wise, ever made). Second, it's so riveting I finally figured out exactly what the Under Armour logo is meant to represent (it's a U and A that make an X, I assume for "Xtreme"), for lack of anything else to think about for the last 20 minutes or so (to be fair, the main character, a stereotypically geeky valedictorian, happens to wear one for a while—it wasn't just pure mind-wandering).

A more trenchant observation would be to point out that *Beth Cooper* completely follows an unfortunate rule that *Freaks and Geeks* creator Paul Feig once laid out when talking to this magazine about why he writes his teenage characters with an air of bittersweet failure: namely, that most writers tend to have been geeks in high school, so when they write about it they don't want to relive the experience, so they create an idealized, unrealistic world where the geek wins in the end. Thus, nerdy Dennis (Paul Rust) delivers a horrific (and blandly unfunny) valedictory expressing his love for the eponymous cheerleader, and then has a wacky, entirely unbelievable (and blandly unfunny) night hanging out with her where he learns a valuable lesson and kind of gets the girl.

This is made worse by the fact that the film sort of feints at some interesting, heartfelt moments—specifically, that the life of a sought-after cheerleader kind of peaks at high school—that fall more or less completely flat, due to the aforementioned unbelievability/wackiness. The end result is a teen comedy that is neither touching nor funny, and lends itself to ruminations on sportswear logo design.

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On DVD

Tokyo!

Written & directed by Michel Gondry, Leos Caraz, Bong Joon-ho
★★★☆☆

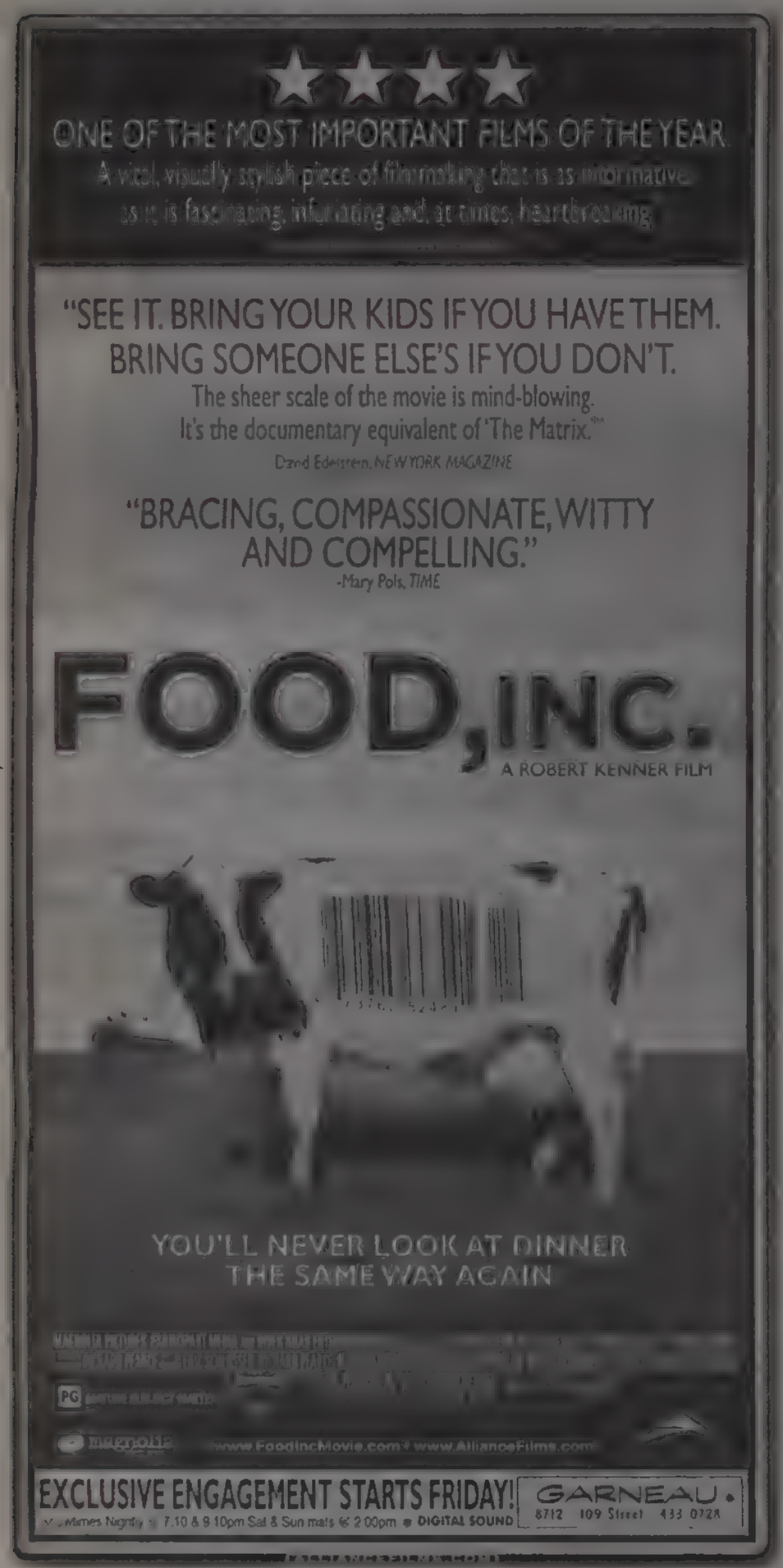
This triptych sets each of its tales within the titular Japanese capital, but unlike similarly conceived recent tributes to Paris, New York and Toronto, the filmmakers arrive on the scene to reveal far more perverse invention than touristy affection toward their host city. Here, here! ***Tokyo!***, now available on DVD from Liberation Entertainment, is no more a cohesive masterpiece than your average omnibus feature, but, helmed by two mischievous Frenchmen and a Korean—talk about courting contentious international relations—it is bold, strange, fun and occasionally thought provoking.

Transplanting Gabrielle Bell's graphic novel *Cecil and Jordan in New York* to the other side of the planet, Michel Gondry's "Interior Design" finds a typical Gondry self-appointed creative genius hoping against the odds to make it big in the big, crowded city with his ramshackle, no-budget apocalypse disaster flicks—screened with smoke machines for that twee theatrical edge. The real protagonist here, however, is the fledging auteur's girlfriend, played by Steven Segal's daughter Ayako Fugitani, who by contrast is a sort of non-being, a person with no significant ambitions of her own. She eventually seems to vanish altogether in a surreal twist that's best discovered in the moment. I enjoyed the film, but I couldn't help but question Gondry's subconscious motives and the ostensible inventiveness of creating this character of a Japanese woman who only finds herself by being transformed into the perfect object of servility.

Most memorable by far is Leos Carax's "Merde," the director's first film in a decade and a wildly caustic bit of politically hostile monster movie chaos. Everyone's favourite nutcase Denis Lavant crawls out of the Tokyo sewers like some demented offspring of a violent, racist French leprechaun and Harpo Marx driven insane by painful cataracts and years of living underground. In an opening sequence of inspired anarchy, he terrorizes the local citizenry by gobbling cash and flowers, stealing smoking cigarettes and then tossing the burning butts into baby carriages. He's finally captured and put on trial, defended by one of the only people on Earth to speak his language—though once everyone knows what he's saying this only serves to make the creature even more unsympathetic. He's condemned to death, but monsters never die easily in the Japanese cinema, nor do martyrs of its bureaucratic processes (see Oshima's *Death by Hanging* for the climactic sequence's basis). Sequels are promised. Shit!

"Shaking Tokyo," directed by *The Host*'s Bong Joon-ho and starring *Tokyo Sonata*'s wonderful Teruyuki Kagawa, is as obsessed with apocalypse as its predecessors, but is as sweet and sensitive as "Merde" is grotesque and outrageous. Taking the national xenophobia under fire by Carax into a much quieter place, the film concerns a hikikomori—Japanese for shut-in—who's solitary life of reading, shitting, sleeping and building orderly walls of pizza boxes and toilet paper rolls is interrupted by the possibility of love with a pizza delivery girl in danger of becoming just as reclusive as he is. The narrative naturally lends itself to a predictable climax of classical emotional liberation, but Bong, with great help from the tightly wound but finely expressive Kagawa, does a lovely job of making the journey distinctive and compelling.

JOSEF BRAUN
// [illegible]



50 Bell Orchestre
53 The Lovely Feathers
54 Flash Lightnin'

Onlineatvueweekly.com
New Sounds online
More album reviews online.

PREVUE // SOCIAL DISTORTION

The more things change...

Social Distortion rolls on

SOEN MUNRO

Punk and country are a couple of things that just seem to go together. There's a famous photograph of Johnny Cash flipping the bird at the camera, and that's the sort of image that grabs the boundary between the two genres, kicks it in the gut and tears it to shreds, leaving only the strongest standing in the aftermath.

And, surely, one of those left standing has to be California's **Social Distortion**. Led by frontman and main songwriter Mike Ness, the band has weathered many storms over the years—among them addictions, lineup changes and the death of longtime guitarist Dennis Danell from a brain aneurysm in 2000—yet there are no signs that the band is stopping its run of punk- and country-tinted rock 'n' roll anytime soon as it wraps up a tour on European soil and prepares for a charge across Canada and then back down into its home country.

Over the course of six albums, beginning with 1983's *Mommy's Little Monster*, Ness has brewed his songs with a mix of punk and country, fusing the two into a sound that suits the singer's raspy voice and steady guitar attack just right. But if there seems to be a little less country and a bit more straight ahead rock 'n' roll on the band's 2004 effort, *Sex, Love and Rock 'n' Roll*, that may be because in recent years Ness has also been carrying on a solo career that sees him carousing along the dirt roads of the country, sticking close to his acoustic guitar on a couple of solo albums and a few tours.

But the solo career is by no means a threat to the existence of Ness's band; in fact, Jonny Wickersham, Social Distortion's guitarist since a benefit concert for Danell's family that took place in 2000, was on the road last year for a series of solo dates alongside Ness, and he says that it was no stretch for him to pick a little country guitar.

"I grew up with it being played around the house and I was always very partial to it. Then later on in life I kind of had a rediscovery of it," Wickersham says over the phone from London, England. "By the time I was in my early 20s, even my late teens, really, I was already really starting to check out early blues and country and stuff like that and just really digging into the roots, and then progressively over the years more and more."

A background and appreciation for country also serves Wickersham well in Social Distortion. Even when the volume's turned up, Ness's style of songwriting within the band harkens back to Cash's: there's more confession than politics in Social Distortion's songs. Given the personal nature of the words that Ness brings to the table, it's easy to wonder how Wickersham approaches his guitar parts for the songs—does he find it necessary to understand exactly what Ness is singing about, grilling the singer on the meanings behind the words?

IN THE LIGHT >> Social Distortion's leader Mike Ness, thrashing his guitar on stage

"That's a good question," Wickersham laughs. "I approach it the way somebody that's listening to the song that's really affected by the lyrics would. So it's almost as if I'm like listening to it from the same point of view as a fan or something, but the difference being that I can put my own personal feel into it as well.

"It's kind of just a general feeling that would involve both the lyrics and the music and what it lends itself to melodically," he continues. "But that's the cool thing about the development of a song, is that as you kind of get into it and you're working on it and you go through the different stages of development from just like an acoustic guitar to practising out with a band to maybe doing a demo version and then actually going into the studio, then the lyrics are coming together—that's when you get inspired to throw things in that might be definitely playing off of what's being said with the lyrics as opposed to what you're hearing just within the context of the music side of the song, the music and the melody.

As he speaks, Wickersham comes across as a guy who is very much in tune with his bandmates, his approach to the guitar influenced by those standing next to him on the stage—or those sitting behind him as it may be.

"There's an old saying: 'You're only as good as your drummer,'" he says. "That's definitely, in my experience, extremely true, and I've been fortunate enough to play with some fantastic drummers over the years."

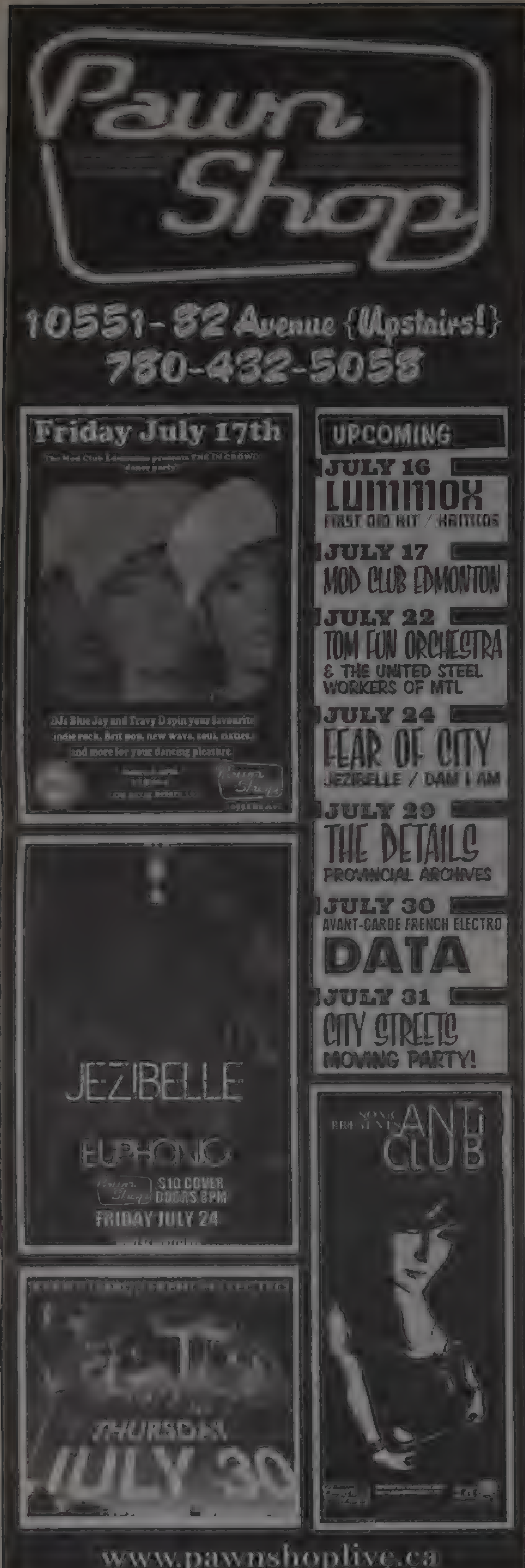
One of those drummers was Charlie Quintana, who played with a range of bandleaders from Bob Dylan to Izzy Stradlin before he took up the sticks in Social Distortion, joining the band in 2000 and leaving in April 2009. Wickersham speaks fondly of Quintana, acknowledging that it can sometimes be difficult to make the shift to playing with a new musician.

"It does come down to a real subtle thing and it is very difficult to articulate at times," he explains. "It's definitely a chemistry. I believe very much in a chemistry thing, and it doesn't always involve the musicianship of a person. A lot of times it can involve a whole lot more personality—how do you get along with that person and how do you relate in terms of life and not just music?"

Fortunately, Wickersham says that Quintana's replacement, Adam Willard, has fallen right in step with the band as Social Distortion looks ahead to a new studio album at the end of the coming tour schedule.

"We're not actually in the studio right now cranking it out, but we plan on getting in there—we've got a bunch of songs and plan on getting in there and finishing stuff that's incomplete and getting something done by the end of the year," Wickersham says. "I don't know what the release on that would be, but we're doing the Canadian run coming up and then a US run following that and then we're going to get into the studio. V

WED, JUL 22 AND FRI, JUL 24 (7 PM)
SOCIAL DISTORTION
WITH CIVET, THE STRANGERS
EDMONTON EVENT CENTRE, $38.50



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THURSDAY

ARTERY Lyndell Montgomery and Aurora Jane, Jesse Dee and Jacquie B; $10 (door), 8:30pm (show)

ATLANTIC TRAP AND GILL Duff Robison

AVENUE THEATRE Living with Lions, Felix (last show ever), Greater Than Giants, Doom Canno, Farewell Apollo; all ages; 6:30pm (door); $10

BLUE CHAIR Rockin' with Ronnie After Work hosted by Ron Rault every Thu and Fri 4-6pm

BLUE CHAIR New Ron Rault Trio with Ron Rault, Jan Randall and Norm Bishop; 8pm; $15

BLUES ON WHYTE Reverend Raven and the Chain Smokin' Altar Boys

BRIXX BAR Hank and Lily, DB Buxton, Michael Rault, Jen Paches; 9pm (door); $15 at Blackbyrd, Megatunes

CHRISTOPHER'S Open stage hosted by Alberta Crude; 6-10pm

COAST TO COAST PUB Open mic at the pub: hip hop open mic every Thursday night with host Yak Dollaz

CROWN PUB Bass Head Thursday: Drum and Bass, Dub Step, Hip Hop, Break beats; 9pm

DRUID [illegible]

DUSTER'S Thursday open jam hosted by The Assassins of youth (blues/rock); 9pm; no cover

DV8 Open mic Thursdays

ENCORE Industry Music and Networking Night; $10

HAVEN SOCIAL CLUB Auresia with Scott Cook; 7:30pm (door), 9pm (show); $10 (door)

HULBERT'S Behind Sapphire w/ Casino Junction; 8pm; $10 (door)

JAMMERS Thursday open jam; 7-11pm

JEFFREY'S Jean Greer McCarthy (folk singer/songwriter); $10

L.B.'S Open jam with Ken Skoreyko; 9pm

LIVE WIRE BAR Open Stage Thursdays with Gary Thomas

MOTION NOTION! Trip-notic, Honeey Mustard, Big Daddy, MissDVS, Flatland Funk, Groovy Cuvy dvdj set, Michelle C with Debongo, Phonotactic vj set, James Katalyst, The Latest Artists vj set, Organic Manic, Sundrop, WAV Occupation; 2pm-6am

NEW CITY LOUNGE The Falklands, Loudhailers and the Mitts

NORTH GLENORA HALL Jam by Wild Rose Old Time Fiddlers

PAWN SHOP Harvesting Hell Preshow: Lummox, First Aid Kit, Kriticos; Harvesting Hell Pre-show; 8pm (door)

PROHIBITION Official Afterparty: Bedouin Soundclash (opening for No Doubt at Rexall) with DJ sets by [illegible]

RED PIANO BAR Hottest dueling piano show featuring the Red Piano Players; 8pm-1am

REXALL PLACE No Doubt, Paramore, Bedouin Soundclash; 7:30pm

SECOND CUP–Ellerslie Rd Prairie Cats Trio; 7-9pm

SECOND CUP–Varscona Live music every Thursday night between 7pm and 9pm

WILD WEST SALOON Brent Lee

DJs

BILLY BOB'S LOUNGE Escapack Entertainment

BLACK DOG FREEHOUSE Big Rock Thursdays: DJs on 3 levels–Topwise Soundsystem spin Dub & Reggae in The Underdog

BUDDY'S DJ Bobby Beatz; 9pm; no cover before 10pm; Shiwana Millionaire Wet Underwear Contest

FILTHY MCNASTY'S Punk Rock Bingo with DJ S.W.A.G.

FLUID LOUNGE Girls Night out

FUNKY BUDDHA–Whyte Ave Requests with DJ Damian

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GINGUR SKY Urban Substance Thursdays

HALO Thursdays Fo Sho: with Allout DJs DJ Degree, Junior Brown

KAS BAR Urban House: with DJ Mark Stevens; 9pm

LEVEL 2 LOUNGE [illegible] Thursdays: funky house/techno with DJ Colin Hargreaves, house/breaks with DJ Krazy K, hardstyle/techno with DJ Decha, tech trance/electro with DJ Savage Garret; no minors; no cover

NEW CITY SUBURBS Bingo at 9:30pm followed by Electroshock Therapy with Dervish Nazz Nomad and Plan B (electro, retro)

ON THE ROCKS Salsaholic Thursdays: Dance lessons at 8pm; Salsa DJ to follow

OVERTIME SOUTH Retro to New: classic rock, R&B, urban and dance with DJ Mikee; 9pm-2am; no cover

PLANET INDIGO–St Albert Hit It Thursdays: breaks, electro house spun with PI residents

RENDEZVOUS Metal Thursday with org666

STARLITE ROOM Music 1st and The Techno Hippy Crew: Bassnectar, Kush Arora, Shamik and guests; 8pm

STOLLI'S Dancehall, hip hop with DJ Footnotes hosted by Elle Dirty and ConScience every Thu; no cover www.notorious-events.com

TEMPLE Surely Temple Thursdays: with DJ Tron, DCD, Optimixx Prime, Miyuru Fernando; 9pm (door); $5 (cover)

FRIDAY

ALLENDALE HALL Glue, Kali, Sacred Numbers, Oh Messy Life; 8pm

ATLANTIC TRAP AND GILL Duff Robison

AVENUE THEATRE Kataplexus w/ Death Toll Rising, Skepsis, We Found The Body, Abriosis; all ages; 6:30pm (door); $10

AXIS CAFÉ Jon Irvings

BLUE CHAIR Rockin' with Ronnie After Work hosted by Ron Rault every Thu and Fri 4-6pm

BLUE CHAIR The Low Flying Planes; $10

BLUES ON WHYTE Reverend Raven and the Chain Smokin' Altar Boys

BRIXX BAR Maurice, Vince Vaccaro, Summer of our Lives, Light Travels; 9pm (door), $10 (door)

CARROT Live music Fridays: Will Cramer and the Bullies of Basin Street; all ages; 7:30-9:30pm; $5 (door)

CASINO EDMONTON Colleen Rae and Cornerstone

CASINO YELLOWHEAD Madison Drive

COAST TO COAST Open Stage every Friday night with host Leona Burkey at 9pm

DV8 Live music every Fri; 9pm; $5

EARLY STAGE SALOON–Stony Plain Diva Sherry Kennedy

FLOWER FEST Little Flower open stage's annual camp-out micro music festival; www.telusplanet.net/public/bzgregg/flowerfest.html

FRESH START CAFÉ Live music Fridays: The Jim Findlay Trio (jazz); 6-9pm; $5

HAVEN SOCIAL CLUB Simon Hoskyn (CD release party), Daniel Moir; 7:30pm (door), 8:30pm (show); $10 (door)

HULBERT'S Adam Holm 8pm; $10 (door)

IRISH CLUB Jam session, 8pm; no cover

IVORY CLUB Duelling piano show with Jesse, Shane Tiffany and Erik and guests

JEFFREY'S Strathcona Improv Collective (funky contemporary jazz); $10

JEKYLL AND HYDE PUB Every Friday: Headwind (classic pop/rock); 9pm; no cover

LEVA Live music every Fri

MOTION NOTION! Phonotactic live-pa, Anahata live-pa, Ekstasis Dance Workshop The Latest Artists, Christian J vs Anthony Donohue, Erin Eden, RGB (mindcollapse, Electric Zoom vj set), Amon Tobin live-pa, Carrie Gates and Leeane Berger vj set, Fire performance by Rise Sun City, Interactive sound/lighting/visuals performance Jay Michael, Kristoff, Mythni

VENUE GUIDE

• **ARTERY** 9535 Jasper Ave • **ATLANTIC TRAP AND GILL** 7704 Calgary Trail South, 780.432.4611 • **AVENUE THEATRE** 9030-118 Ave, 780.477.2149 • **AXIS CAFÉ** 10349 Jasper Ave, 780.990.0031 • **BANK ULTRA LOUNGE** 10765 Jasper Ave, 780.420.9098 • **BILLY BOB'S** Continental Inn, 16625 Stony Plain Rd, 780.484.7751 • **BLACK DOG FREEHOUSE** 10425-82 Ave, 780.439.1082 • **BLUE CHAIR** 9624-76 Ave, 780.989.2861 • **BLUES ON WHYTE** [illegible] • **BOOTS** [illegible] • **BRIXX BAR** [illegible] • **BUDDY'S** [illegible] 780.488.6636 • **CASINO EDMONTON** 7055 Argyll Rd, 780.463.9467 • **CASINO YELLOWHEAD** 12464-153 St, 780 424 9467 • **CHRISTOPHER'S** 2021 Millbourne Rd, West, 780.462.6565 • **CHROME LOUNGE** 132 Ave, Victoria Trail • **COAST TO COAST PUB** 5552 Calgary Trail, 780.439.8675 • **COPPERPOT RESTAURANT** Capital Place, 101, 9707-110 St, 780.452.7800 • **CROWN AND ANCHOR** 15277 Castledowns Rd, 780.472.7696 • **CROWN PUB** 10709-109 St, 780.428.5618 • **DIESEL ULTRA LOUNGE** 11845 Wayne Gretzky Drive, 780.704.CLUB • **DEVANEY'S** 9013-88 Ave • **DRUID** 11606 Jasper Ave, 780.454.9928 • **DUSTER'S** 6402-118 Ave, 780.474.5554 • **DV8** 8307-99 St, www.DV8TAVERN.com • **EARLY STAGE SALOON** 4911-52 Ave, Stony Plain • **EDMONTON EVENTS CENTRE** WEM Phase III, 780.489.SHOW • **ENCORE** 957 Fir St, Sherwood Park, 780.417.0111 • **FESTIVAL PLACE** 100 Festival Way, Sherwood Park, 780.449.3378, 780.464.2852 • **FIDDLER'S ROOST** 8906-99 St • **FILTHY MCNASTY'S** 10511-82 Ave, 780.916.1557 • **FLOW LOUNGE** 11815 Wayne Gretzky Dr, 780.604.CLUB • **FLUID LOUNGE** 10105-109 St, 780.429.0700 • **FLOWER FEST** 53210 RGE RD 55A; One Hour West of the City • **FOXX DEN** 205 Carnegi Drive, St Albert • **FRESH START CAFÉ** Riverbend Sq, 780.433.9623 • **FUNKY BUDDHA** 10341-82 Ave, 780.433.9676 • **GAS PUMP** 10166-114 St, 780.488.4841 • **GINGUR SKY** 15505-118 Ave, 780.913.4312/780.953.3606 • **HALO** [illegible] • **HAVEN SOCIAL CLUB** [illegible] • **HILL TOP** [illegible] • **HOLY TRINITY ANGLICAN CHURCH** 10037-84 Ave • **HOOLIGANZ** 10704-124 St, 780.452.1168 • **HULBERT'S** 7601-115 St, 780.436.1161 • **HYDEAWAY–All Ages Art Space** 10209-100 Ave • **IRON BOAR** 4911-51st St, Wetaskiwin • **IVORY CLUB** 2940 Calgary Trail South • **JAMMERS** 11948-127 Ave, 780.451.8779 • **J AND R** 4003-106 St, 780.436.4403 • **JEFFREY'S** 9640 142 St, 780.451.8890 • **JEKYLL AND HYDE PUB AND RESTAURANT** Riverview Inn, 10209-100 Ave, 780.426.5381 (pub)/780.429.5081 (rest) • **JET NIGHTCLUB** 9221-34 Ave, 780.466.6552 • **J.J.'S** 13160-118 Ave • **KAS BAR** 10444-82 Ave, 780.433.6768 • **KATIE'S CROSSING** East on Baseline Road across RR 222, 780.922.7008 • **L.B.'S** 23 Akins Dr, St Albert, 780.460.9100 • **LEGENDS** 6104-172 St, 780.481.2786 • **LEVEL 2 LOUNGE** 11607 Jasper Ave, 2nd Fl, 780.447.4495 • **LIVE WIRE** 1107 Knotwood Rd. East • **LOOP LOUNGE** 367 St Albert Rd, St Albert, 780.460.1122 • **MORANGO'S TEK CAFÉ** 10118-79 St • **MOTION NOTION!** Near Drayton Valley, www.motionnotion.com • **NEWCASTLE PUB** 6108-90 Ave, 780.490.1999 • **NEW CITY** 10081 Jasper Ave, 780.989.5066 • **NIKKI DIAMONDS** 8130 Gateway Blvd, 780.439.8006 • **NORTH GLENORA HALL** 13535-109A Ave • **O'BYRNE'S** 10616-82 Ave, 780.414.6766 • **180 DEGREES** 10730-107 St, 780.414.0233 • **ON THE ROCKS** 11730 Jasper Ave, 780.482.4767 • **OVERTIME DOWNTOWN** 10304-111 St, 780.423.1643 • **OVERTIME SOUTH** Whitemud Crossing, 4211-106 St, 780.485.1717 • **PALACE CASINO–WEM** 8882-170 St, 780.444.2112 • **PARKLAND–Spruce Grove** 53222, RR 272, 780. 960.6871 • **PAWN SHOP** 10551-82 Ave, Upstairs [illegible] • **PLANET INDIGO–Jasper Ave** [illegible] Jasper Ave • **PLANET INDIGO–St Albert** [illegible] • **PLAY NIGHTCLUB** [illegible] • **PLEASANTVIEW COMMUNITY HALL** [illegible] Ave • **PROHIBITION** [illegible] Jasper Ave, 780.420.0448 • **RED PIANO BAR** 1638 Bourbon St, WEM, 8882-170 St, 780.486.7722 • **RED STAR** 10538 Jasper Ave, 780.428.0825 • **RENDEZVOUS** 10108-149 St • **ROSEBOWL/ROUGE LOUNGE** 10111-117 St, 780.482.5253 • **ROSE AND CROWN** 10235-101 St • **SECOND CUP–Mountain Equipment** 12336-102 Ave, 780.451.7574 • **SECOND CUP–Stanley Milner Library** [illegible] • **SECOND CUP–Varscona** [illegible] • **SIDELINERS** [illegible] • **SOBEYS URBAN FRESH–Jasper Ave** [illegible] • **SOBEYS URBAN FRESH–College Plaza** [illegible] • **SORRENTINOS–South** [illegible] • **SPORTSWORLD** [illegible] • **STARLITE ROOM** [illegible] • **STEEPS–Old Glenora** [illegible] Stony Plain Rd, [illegible] • **STEEPS TEA LOUNGE–College Plaza** [illegible] • **STOLLI'S** [illegible] • **SUEDE LOUNGE** 11800 Jasper Ave, [illegible] • **TAPHOUSE** 9020 McKenney Ave, St Albert, [illegible] • **TOM GOODCHILD'S MOOSE FACTORY RESTAURANT** [illegible] Calgary Trail South, [illegible] • **UNION HALL** Argyll, 99 St, 780.702.2582 • **URBAN LOUNGE** 10544-82 Ave, 780.437.7699 • **WHISTLESTOP LOUNGE** 12416-132 Ave, 780. 451.5506 • **WILD WEST SALOON** 12912-50 St, 780.476.3388 • **WUNDERBAR** 8120-101 St, 780.436.2286 • **Y AFTERHOURS** 10028-102 St, 780.994.3256, www.yafterhours.com • **YESTERDAYS** 112, 205 Carnegie Dr, St Albert, 780.459.0295

[illegible] 8pm

NEW CITY LOUNGE 1st [illegible] anniversary of live music

NEW CITY SUBURBS Sick [illegible] XV: Hard industrial [illegible] DJ Dervish and Greg [illegible] 9-10pm, theme for this [illegible] around is "biohazzard", [illegible] up "tonic"

NORTHLANDS–Capital EX ED Fest: K-os with guest [illegible] Brown

NORTHLANDS–Pennwest Stage Crystal Shawanda: 6pm and 9:30pm; Asani (jazz, folk, blues a cappella trio) 2:30 and [illegible]

ON THE ROCKS Mourning Wood

180 DEGREES Sexy Friday night every Friday

PALACE CASINO (WEM) [illegible]

PARKLAND–Spruce Grove [illegible] 9:30pm-2:30pm); no cover

PAWN SHOP Mod Club: The In Crowd Dance Party; 9pm; free before 10pm

RED PIANO BAR Hottest dueling piano show featuring the Red Piano Players; 9pm-2am

RENDEZVOUS Messiahs and Fiction, Dead Eyes Open, Within the Ashes

RIVER CREE RESORT–LIVE Lounge Ham Wailin (Van Halen tribute)

RIVER CREE RESORT–The Venue Heat XC

SOBEYS New Urban Sounds: Thom Bennet Trio (Fri-jazz)

STARLITE ROOM Kokanne New Music Series ft: Texas Blood Money, No Heat Tomorrow, Somastate and 40 Gun Flagship; 9pm (door), $12 (door)

STEEPS–Old Glenora Live Music Fridays: Rob Taylor; 8:30-10:30pm; no cover

TEMPLE A Musical Potpourri with DJs Captain Moleman and Wub Deez; 9pm (door), $10 (door)

TOM GOODCHILD'S MOOSE FACTORY RESTAURANT Hot jazz Fridays: featuring Brett Miles and his trio

TRIP ON LOUNGE [illegible]

WILD WEST SALOON [illegible]

DJs

AZUCAR PICANTE Every Fri: DJ Papi and DJ Latin Sensation

BANK ULTRA LOUNGE Connected Fridays: 91.7 The Bounce, Nestor Delano, Luke Morrison

BAR-B-BAR DJ James; no [illegible]

BAR WILD Bar Wild Fridays

BLACK DOG FREEHOUSE [illegible] Nevine–indie, soul, motown, new wave, electro; Underdog: Perverted Fridays: Punk and Ska from the '60s '70s and '80s with Fathead

BOYTS [illegible]

BUDDY'S DJ Arrow Chaser; [illegible]

CHROME LOUNGE Platinum VIP Fridays

EMPIRE BALLROOM Rock, hip hop, house, mash up; no [illegible]

ESMERELDA'S Ezzies Freakin Frenzy Fridays: Playing the best in country

FUNKY BUDDHA–WHYTE AVE [illegible]

GAS PUMP Top 40/dance with DJ Christian

GINGUR Flossin' Fridays: with Bomb Squad, DJ Solja, weekly guest DJs

LEVEL 2 LOUNGE Hypnotiq Friday: Breakbeat, house, progressive and electro with Groovy Cuvy, DJ Fuuze

NEWCASTLE PUB Fridays House, dance mix with DJ Donovan

NEW CITY LIKWID LOUNGE DJ Anarchy Adam (punk)

OVERTIME SOUTH Retro to New: classic rock, R&B, urban and dance with DJ Mikee; 9pm-2am; no cover

PLAY NIGHTCLUB The first bar for the queer community to open in a decade with DJ's Alexx Brown and Eddie Toonflash; 9pm (door); $5 www.playnightclub.ca

RED STAR Movin' on Up Fridays: indie, rock, funk, soul, hip hop with DJ Gatto, DJ Mega Wattson

ROUGE LOUNGE Solice Fridays

SPORTSWORLD Top 40 Request with a mix of Retro and Disco; 7-10:30pm; www.sports-world.ca

STOLLI'S Top 40, R&B, house with People's DJ

STONEHOUSE Top 40 with DJ Tysin

SUEDE LOUNGE DJ Nic-E Remixed every Friday

TEMPLE T.G.I Psydays; 9pm

WUNDERBAR Fridays with the Pony Girls, DJ Avinder and DJ Toma; no cover

Y AFTERHOURS Foundation Fridays

SATURDAY

ARTERY Lunch with Mike McDonald, 12-3pm; evening with the Stringbeans Quartet, all ages, 6pm (door), 8pm (show), $15 (door)

ATLANTIC TRAP AND GILL Duff Robison

AVENUE THEATRE The Gabbo show (mix of performance and music): Sally's Krackers, the dark sand, Keyhole Kittens, Dr. Owlfin Scalpul; tickets at Megatunes (Whyte), Freecloud Records

AXIS CAFE'S Greg Wood; 8pm; no minors; $10 (door)

BLACK DOG FREEHOUSE Hair of the Dog: live acoustic music every Saturday afternoon; this week Wafer Thin Mints; 4-6pm; no cover

BLUES ON WHYTE Saturday Afternoon Jam; Reverend Raven and the Chain Smokin' Altar Boys; (evening)

BRIXX BAR Apache Rose, Jen Militia, September Stone

CARROT Open mic Saturdays; 7:30-10pm; free

CASINO EDMONTON Colleen Rae and Cornerstone

CASINO YELLOWHEAD Madison Drive

CROWN PUB Acoustic blues, roots and country Open Mic with Marshall Lawrence and Tim Harwill; 1:30pm (sign-up), every Sat, 2-5pm

DV8 Live music every Sat; 9pm; $5

EARLY STAGE SALOON–Stony Plain Saturday Live Music: Diva Sherry Kennedy

FLOWER FEST Little Flower open stage's annual camp-out micro music festival; www.telusplanet.net/public/bzgregg/flowerfest.html

HAVEN SOCIAL CLUB Double Bill: The Mason Rack Band and Jared Sowan; 7:30pm (door), 9pm (show); $10 (door)

HILLTOP Open stage/mic Sat hosted by Sally's Krackers Sean Brewer, 3-5:30pm

HULBERT'S Alanna Clarke; 8pm; $10 (door)

IRON BOAR Jazz in Wetaskiwin featuring jazz trios the 1st Saturday each month: this month: The Don Berner Trio; 9pm; $10

IVORY CLUB Duelling piano show with Jesse, Shane, Tiffany and Erik and guests

JAMMERS Saturday open jam, 3-7:30pm; country/rock band 9pm-2am

JEFFREY'S Who's The Bossa (bossa jazz); $10

JEKYLL AND HYDE PUB Headwind (classic pop/rock); 9pm; no cover

JET NIGHTCLUB Backroom (back entrance): Hip hop every Sat Rock U Back Room B-Dat Bash: Featuring local hip hop artists: Q-Mike (b-day boy), Mr. Knowbody, Strong Blood, Corvid Lorax, K-Blitz (b-day boy), Sonik, Kryple, Tripz, guest DJ: Short Top

KATIE'S CROSSING Karen and Keith

L.B.'S Molsons Saturday open stage every Saturday afternoon hosted by Gord Macdonald; 4:30-9pm

MORANGO'S TEK CAFÉ Saturday open stage: hosted by Dr. Oxide; 7-10pm

MOTION NOCTURNAL Nocturnal vs Jay Michael, chill set, Blue Lunar Monkey live-pa downtempo, Adham Shaikh live w John Wilkinson, Anx vs Arlen, Kev, Chinese silk-fan dance by Weila Wu, Will Bailey, Trypton Media Visuals, Psy Amigos, Fire performance by Rise Sun City, John '00' Fleming, Chinese fire-fan dance by Weila Wu, Species live-pa, Sons of Aurora, Nystagmus live-pa, Blue Lunar Monkey live-pa and DJ; noon-9am

NEW CITY LOUNGE Oh Generica, The Mitts, guests

NORTHLANDS–Capital EX ED Fest: Pilot Speed, Arkells

NORTHLANDS–Pennwest Stage Crystal Shawanda, Asani (jazz, folk, blues a cappella trio)

O'BYRNE'S Live Band Saturday 3-7pm; DJ 9:30pm

180 DEGREES Dancehall and Reggae night every Saturday

ON THE ROCKS Mourning Wood

PALACE CASINO (WEM) The RB's's

PAWN SHOP [illegible] Presents Live On Site Anti-Club Saturdays (rock, Indie, punk, rock, dance, retro, rock); 8pm (door)

RED PIANO BAR Hottest dueling piano show featuring the Red Piano Players; 9pm-2am

REHEARSALS [illegible] Slaughter, Madeleine Horn, [illegible]

RIVER CREE RESORT–LIVE Lounge Ham Wailin (Van Halen tribute)

SOBEYS New Urban Sounds: Bullies of Basin Street (dixie)

SORRENTINOS–South Summer Jazz Series: Mo Lefever Trio; 8pm; no cover

STARLITE ROOM JFR Project (CD release), Sexton Slang, The Heard, Stone Iris; 9pm (door); $12 (door)

URBAN LOUNGE Bonafide

WILD WEST SALOON Brent Lee

Classical

HOLY TRINITY ANGLICAN CHURCH *Vienna* Piano Recitals: Boris Konovalov; 3pm; $25 (adult)/$20 (senior)/$10 (student); or purchase tickets for both performances July 18-19 at $30 (adult), $25 (senior)/$15 (student) at TIX on the Square

DJs

AZUCAR PICANTE Every Sat: DJ Touch It, hosted by DJ Papi

BLACK DOG FREEHOUSE Saturday DJs on three levels. Main Floor: Menace Sessions: alt rock/electro/trash with Miss Mannered

BUDDY'S DJ Earth Shiver 'n' Quake; 8pm ;no cover before 10pm

EMPIRE BALLROOM Rock, hip hop, house, mash up

ESMERALDA'S Super Parties: Every Sat a different theme

FLUID LOUNGE Saturdays Gone Gold Mash-Up: with Harmen B and DJ Kwake

FUNKY BUDDHA (Whyte Ave) Top tracks, rock, retro with DJ Damian

GINGUR SKY Soulout Saturdays

HALO For Those Who Know: house every Sat with DJ Junior Brown, Luke Morrison, Nestor Delano, Ari Rhodes

LEVEL 2 LOUNGE Sizzle Saturday: DJ Groovy Cuvy and guests

NEWCASTLE PUB Saturdays: Top 40, requests with DJ Shen

NEW CITY LIKWID

LOUNGE Punk Rawk Saturdays with Todd and Alex

NEW CITY SUBURBS Saturdays Suck with Greg Gory and BlueJay

PAWN SHOP SONiC Presents Live On Site! Anti-Club Saturdays: rock, indie, punk, rock, dance, retro rock; 8pm (door)

PLANET INDIGO–Jasper Ave Suggestive Saturdays: breaks electro house with PI residents

RED STAR Saturdays indie rock, hip hop, and electro with DJ Hot Philly and guests

RENDEZVOUS Survival metal night

SPORTSWORLD [illegible] and Roller Skating Disco: Top 40 Request with a mix of retro and disco; 1-4:30pm and 7-10:30pm; www.sports-world.ca

STOLLI'S ON WHYTE Top 40, R&B, house with People's DJ

SUEDE LOUNGE The Finest Underground House with DJ Nic-E every Saturday

TEMPLE Oh Snap!: Every Saturday, Cobra Commander and guests with Degree, Cobra Commander and Battery; 9pm (door); $5 (door)

WUNDERBAR Featured DJ and local bands

Y AFTERHOURS Release Saturday

SUNDAY

BLUE PEAR RESTAURANT Jazz on the Side Sundays: Charlie Austin

DEVANEY'S Celtic Music Session, hosted by Keri-Lynne Zwicker, 4-7pm

DV8 Sunday School with Sister Sabbath (female Nun fronted tribute to Black Sabbath); no minors; 8pm (door); $5, call 780 957-7777

EDDIE SHORTS Sunday acoustic oriented open stage hosted by Rob Taylor; robtaylorproject.com; all gear provided; 9pm-2am

FLOWER FEST Little Flower open stage's annual camp-out micro music festival; www.telusplanet.net/public/bzgregg/flowerfest.html

HAVEN SOCIAL CLUB Souljah Fyah Sundays hosted by Rhea March; 8pm; $10 (door)/$5 (student)/$5 (restaurant/pub employees with pay stub)

HULBERT'S Sunday Songwriter's Stage hosted by Rhea March; 7pm; $5/person minimum charge

J.J.'S Sister Sabbath (Black Sabbath Tribute) 780.451.9180 for details

LOOP LOUNGE Jam hosted by JJ, Lenny B and the Cats; 4:30pm 'til whenever

NEWCASTLE PUB Sunday acoustic open stage with Willy James and Crawdad; 3-6pm

NEW CITY Open Mic Sunday hosted by Ben Disaster; 9pm (sign-up); no cover

NORTHLANDS–Capital EX ED Fest: Hinder, The Ending

NORTHLANDS–Pennwest Stage Crystal Shawanda, Asani (jazz, folk, blues a cappella trio)

O'BYRNE'S Open mic jam with Robb Angus (the Wheat Pool)

ON THE ROCKS Shocker Sundays: Miss Understood

ORLANDO'S 2 Sundays Open Stage Jam hosted by The Vindicators (blues/rock); 3-8pm

SECRETS CLUB–Mountain Equipment Co-op Live music every Sun; 2-4pmSundays:

Classical

HOLY TRINITY ANGLICAN CHURCH *Paris* Piano Recitals: Boris Konovalov will feature Chopin and Liszt; 3pm; $25 (adult)/$20 (senior)/$10 (student); or purchase tickets for both performances July 18-19 at $30 (adult), $25 (senior)/$15 (student) at TIX on the Square

DJs

BACKSTAGE TAP AND GRILL Industry Night: with Atomic Improv, Jameoki and DJ Tim

BLACK DOG FREEHOUSE Sunday Afternoons: Phil, 2-7pm; Main Floor: Got To Give It Up: Funk, Soul, Motown, Disco with DJ Red [illegible]

BUDDY'S DJ Bobby Beatz; 9pm; Drag Queen Performance; no cover before 10pm

FLOW LOUNGE Stylus Sundays: VIP Opening Sun June 21 with Invinceable, Capone, Frankie Fingurz; 5pm (door)

GINGUR Ladies Industry Sundays

NEW CITY SUBURBS Get Down Sundays with Neighbourhood Rats

OVERTIME DOWNTOWN Sunday Industry Night: Requests with DJ Bo

SAVOY MARTINI LOUNGE Reggae on Whyte: RnR Sundays with DJ IceMan; no minors; 9pm; no cover

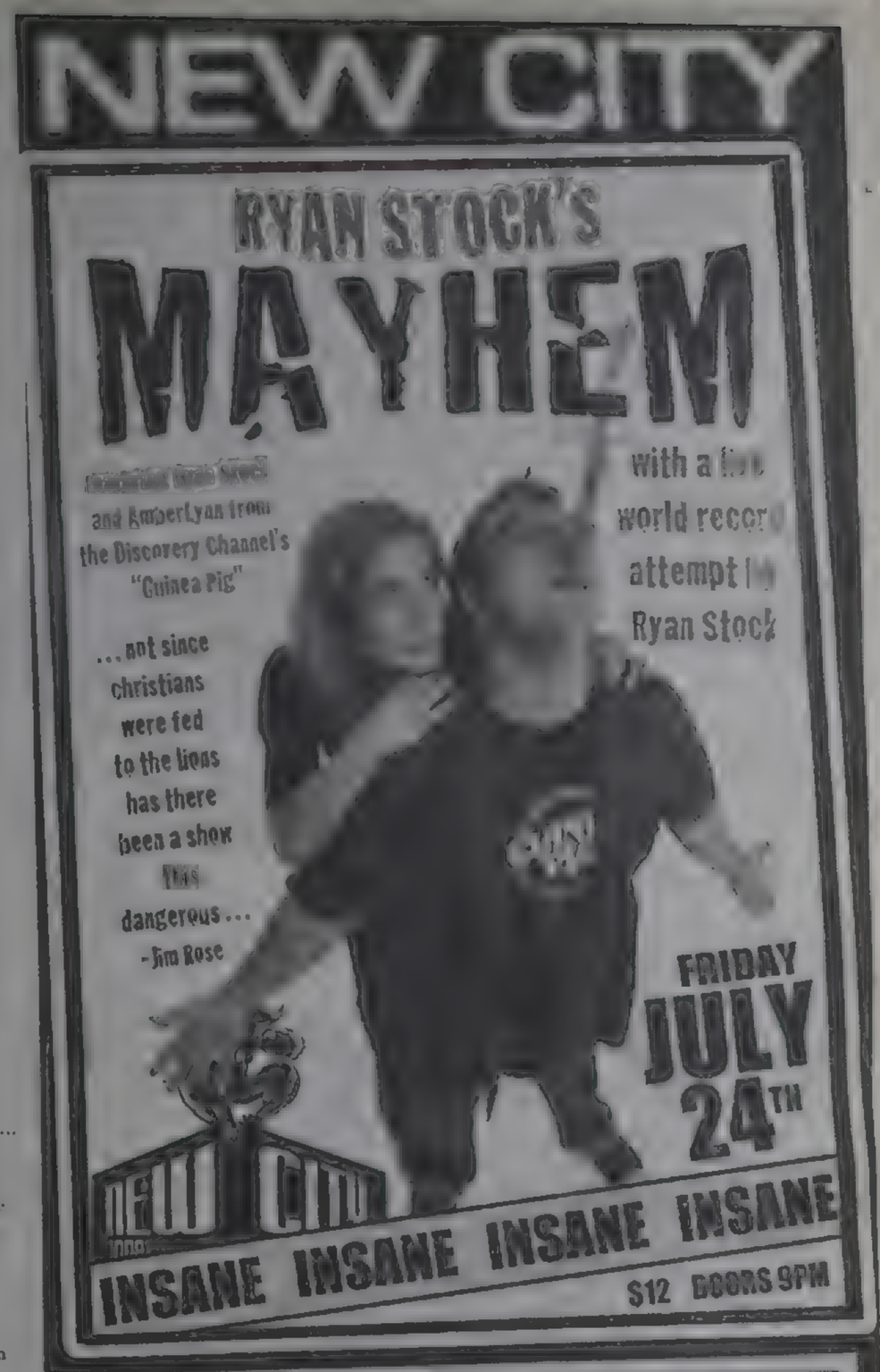
WUNDERBAR Sundays DJ Gallatea and XS, guests; no cover

MONDAY

AIRWAY INDY MUSIC FEST Air, open mike, family [illegible] at Sr Slo Pitch Club House, Airway Park, 11303-123 St; 7-8:30pm

BLACK DOG FREEHOUSE Sleeman Mondays: live music monthly; no cover

BLUES ON WHYTE Big



Starlite 10030-102 STREET INFO: 428-STAR (BRIXX)

07/17 KOKANEE NEW MUSIC SERIES
TEXAS BLOOD MONEY
NO HEAT TOMORROW
SOMASTATE / 40 GUN FLAGSHIP

07/16
HANK & LILY
D.B. BUXTON
MICHAEL RAULT / JEN PACHES

07/18 CD RELEASE
JFR PROJECT
SEXTON SLANG / THE HEARD / STONE IRIS

07/17 BRIXX PRESENTS
VINCE VACCARO
MAURICE / LIGHT TRAVELS

07/24
STARLITE ROOM 5TH ANNIVERSARY WITH A-TRAK & DJ DEGREE

07/19
APACHE ROSE
JEN MILITIA / SEPTEMBER STONE

07/21
100 MILE HOUSE
DEON BLYAN

07/25 CD RELEASE
MAGILLA FUNK CONDUIT
FEAT. BRETT MILES
KALEY BIRD / KRYSTLE DOS SANTOS

07/24
THE SOULICITORS
FLYING FOX & THE HUNTER GATHERERS
DAWN IN THE CITY

07/27 CKUA & FOUNDATION PRESENT
ALEJANDRO ESCOVEDO

07/25 FROM TORONTO...
LITTLE FOOT LONG FOOT
CHRIS COLEPAUGH
MISSISSIPPI KINGS / FOOL'S TONGUE

07/28 EARLY ALL AGES SHOW
10 FOR $10 TOUR
POISON THE WELL
BANE / TERROR

07/29
CHARLENA RUSSELL

07/31
LIFE IS A STAGE
VIBE TRIBE & LUNA DANCE FUSION
TRES FIERCE AND TEREZ
DJS SPACE AGE, JOY ONE AND MYD-O

07/30
CHRIS VELAN
JESSICA HEINE

08/7-8 TWO NIGHT EVENT!
METALFEST 2009
WESTERN CANADA'S BEST INDEPENDENT METAL

07/31
WHITE LIGHTNING
THE FAST ROMANTICS
WHITEWALL

08/14 UNION EVENTS PRESENTS
THE RED JUMPSUIT APPARATUS
MONTY ARE I

08/01
GROUNDED STAR
RECENT EVENTS OF TOMORROW

temple
MEMBERS & GUESTS FACILITY
BEHIND STARLITE ROOM
ALL EVENTS 18+ • DOORS AT 9PM

OH SNAP! SATURDAYS
with DEGREE, COBRA COMMANDER, DJ BATTERY and WEEKLY GUESTS
07/17 - A MUSICAL POTPURRI
FEATURING CAPTAIN MIDLEMAN AND WUB DEEZ DJING
07/31 - AM 1200 & GUESTS

WildStyle WEDNESDAYS
HOSTED BY ID & KHIRY TAFARI (OF LOCUTION REVOLUTION)
WITH DJS BUDAKRON & SHORTOP

SURELY TEMPLE THURSDAYS
DOORS 9PM • $5 COVER • $5.50 DOUBLES
DJ TRON, OPTIMIXX PRIME & MIYORU FERNANDO

WWW.STARLITEROOM.CA

COMMENT >> VIRAL MARKETING

Outbreak

Sandor's music career continues to infect

ENTER SANDOR
Steven Sandor

Over the last several weeks, I have been relaying my misadventures as I attempt to promote my first album, which I released on TuneCore this past June. I recorded it in my living room and, as an experiment in viral marketing, I put it up on iTunes, Amazon and other e-tailers around the world through TuneCore—all for $52.42. I am on a quest to make my money back.

This past week, I sent off a bunch of copies of my album to college radio stations across Canada—and CBC Radio 3, too—along with a few smaller publications. I also sent one off to PROUD FM, Toronto's gay and lesbian station. (Not to sound too much like the schlocky Samantha character from *Sex and the City*, but a key part of a viral campaign is to engage the gay community. There is no denying its role as a tastemaker and trendsetter.)

Still, sending out CDs and putting up posters on lampposts around Toronto—which I did while taking my son out for our regular morning walks—won't guarantee anyone will actually take notice of my work. More had to be done. Online.

So, with no radio airplay or tour dates to support the new album, how could I get people to listen to the music? How could I direct people to go to iTunes or my MySpace site to give the songs some listens?

Well, I did take some footage my wife and I had shot from trips to the Ontario Science Centre, Montréal's totally psychedelic Palais de Congrès and Havana. I processed them all in iMovie, added some effects, and, voila! A cheap and easy music video. I posted that to YouTube.

Still, though, chances of someone stumbling across it in the YouTube multiverse are slim. So, I had to work harder—and smarter.

One of the key selling tips TuneCore provides to its clients is to ensure your music gets referred when people are searching similar artists. Basically, when someone is checking up on some electronic/experimental acts on Amazon or iTunes, I want my album to pop up as recommendations from the sites.

How does one do that? Create lists. On Amazon, I made a series of "Listmania" lists, putting my songs onto mixes with the likes of Daft Punk and the Juan Maclean. I then went to iTunes and created iMixes, mixing some of my more dancefloor-friendly songs with the likes of the aforementioned bands, and my noisier tracks were placed on lists with experimental artists like Wolf Eyes and Add (N) to X. The more referrals I create the better the chance my album will pop up as a recommendation to fans of the other bands I mentioned above.

As well, on MySpace, I contacted a bunch of bands who I think may have fans who might be interested in hearing what I have to offer, and became their online friend. If my name pops up at the bottom of their MySpace pages, there's a chance someone might check it out.

Is it dishonest for me to recommend my own music? To me, it's the modern equivalent of a band getting all of its friends to phone a radio station or email MuchMusic to request one of its songs. And, it's less invasive. Just because a link to my music might appear when customers browse Daft Punk on Amazon or iTunes, they don't have to click it. And, it also means that people into over-the-top pop like Britney won't be bothered by me. Hey, chances are they aren't going to appreciate my vocals distorted into a buzz by a microphone that came with my wife's copy of the *Karaoke Revolution* video game, or my attempts to create the H chord in GarageBand.

Basically, it's a case of me trying to create some kind of viral marketing plan, while remaining within my budget. Which is, really, no budget at all. V

Steven Sandor is a former editor-in-chief of Vue Weekly, *now an editor and author living in Toronto.*

[illegible]

DEVANEY'S Open stage Mondays with different songwriters hosting each week; presented by The Tequila Mockingbird Orchestra; 8-12; no cover

HAVEN SOCIAL CLUB Jazz Night; 7pm; $10 (door)/$5 (student)

NEW CITY [illegible] You Mondays: Johnny Neck and his Job present mystery musical guests

NORTHLANDS–Capital EX ED Fest: Emerson Drive, Adam Gregory

NORTHLANDS–Rennwest Stage Shannon Souray, Will Belcourt (folk, blues, rock)

PLEASANTVIEW COMMUNITY HALL Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Tyme Fiddlers Society; 7pm

PROHIBITION [illegible] Jay Monday Night: Soul, R&B, British Invasion, Ska, Rocksteady, and more with Michael Rault

ROSE BOWL/ROUGE LOUNGE The Legendary Rose Bowl Monday Jam: hosted by Sherry-Lee Wisor and Darrek Anderson; 8pm

DJs

BAR WILD [illegible] Mondays: Service Industry Night; no minors; 9pm-2am

BLACK DOG FREEHOUSE Main Floor: Eclectic Nonsense, Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral Saunders

BUDDY'S DJ Dust 'n' Time; 9pm

FILTHY MCNASTY'S Metal Mondays: with DJ S.W.A.G.

FLUID LOUNGE Mondays Mixed

NEW CITY LIKWID LOUNGE Daniel and Fowler (eclectic tunes)

TUESDAY

BLUES ON WHYTE Big Dave McLean

BRIXX BAR 100 Mile House, Deon Blyan; 9pm (door), $8 (door)

DRUID–Jasper Ave Open stage with The Tequila Mockingbird Orchestra; 9.30pm; no cover

EDMONTON EVENT CENTRE Up Close and Personal: Akon; 8pm (door); no minors; $49.99, $59.99, $70 (stage side VIP) at [illegible] (south), Queue and Foosh (Whyte), Soular (WEM), Shadified (north)

HAVEN SOCIAL CLUB Blackout Tuesdays; 8pm; no cover

L.B.'S Ammar's Moosehead Tuesday open stage every Tuesday night; 9pm-2am; featuring guests; hosted by Mark Ammar and Noel (Big Cat) Mackenzie this week featuring Eric Martin and Sheldon Smoke

NORTHLANDS–Capital EX [illegible]

NORTHLANDS–Rennwest Stage Shannon Souray, Will Belcourt (folk, blues, rock)

O'BYRNE'S Celtic Jam with Shannon Johnson and friends

SECOND CUP–124 Street Open mic every Tue; 8-10pm

SECOND CUP–Stanley Milner Library Open mic every Tue; 7-9pm

SIDELINERS Tuesday All Star Jam with Alicia Tait and Rickey Sidecar; 8pm

DJs

BLACK DOG FREEHOUSE Main Floor: CJSR's Eddie Lunchpail; Wooftop: with DJ Gundam

BUDDY'S DJ Arrow Chaser; 9pm

ESMERALDA'S Retro every Tue; no cover with student ID

FUNKY BUDDHA–Whyte Ave Latin and Salsa music, dance lessons 8-10pm

GINGUR SKY [illegible] Tuesdays: Reggae music; no cover

HAVEN SOCIAL CLUB Tuesdays–Blackout: Electro beats with Electro DJ's Joust! and So Serious

NEW CITY LIKWID LOUNGE [illegible]abilly, Ghoul-rock, spooky with DJ Vylan Cadaver

PROHIBITION Tuesday Punk Night

RED STAR Tuesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly

SPORTSWORLD Retro Night; 7-10:30pm; www.sports-world.ca

WEDNESDAY

BLACK DOG FREEHOUSE [illegible] Wednesdays: live music once a month

BLUE CHAIR Woodchoppers Association(9-piece World-Afro-beat); $15

BLUES ON WHYTE Big [illegible]

COPPERPOT RESTAURANT Live jazz every Wednesday night; 6-9pm; Sandro Dominelli

EDDIE SHORTS [illegible] open stage, band oriented, hosted by Rob Taylor; robtaylorproject.com; all gear provided; 9pm-1am

EDMONTON EVENT CENTRE [illegible] Civet, The Strangers; 8pm (door); $39.50 at TicketMaster

FESTIVAL PLACE Qualico Patio Series: Maura Hagan, Viper Central; 7:30pm; tickets at Festival Place box office, TicketMaster

FIDDLER'S ROOST Live Flower Open Stage with Brian Gregg

FOXX DEN The Mary Thomas Band Wed night open stage; 8pm-12am

HAVEN SOCIAL Open stage with Jonny Mac; 8:30pm; free

HOOLIGANZ Open stage Wednesdays hosted by Shane and Naomi

HULBERT'S Every Wed Sing with the Rubber Band (sing-along, dance, comedy, karaoke, trivia); 8-11pm; $6 minimum charge

HYDEAWAY The Lovely Feathers, guest; 7-11.45pm

JEFFREYS Mike Rud (jazz quartet); $15

LEVEL 2 LOUNGE Open mic

NORTHLANDS–Capital EX ED Fest: David Clayton Thomas, Powder Blues

NORTHLANDS–Rennwest StagE Dallas Arcand, Curtis Young

O'BYRNE'S Diana Catherine and the Thrusty Tweeters, Sarah Burton; 9pm; no cover

PAWN SHOP Tom [illegible] Steelworkers of Montreal, guests; tickets at TicketMaster, Blackbyrd, Megatunes; 8pm

PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass jam presented by the Northern Bluegrass Circle Music Society every Wednesday evening

PROHIBITION Wednesdays [illegible]

RED PIANO BAR Jazz and Shiraz Wednesdays featuring Dave Babcock and his Jump Trio

RIVER CREE Wednesdays Live Rock Band hosted by Yukon Jack; 7:30-9pm

SECOND CUP–Mountain Equipment Open Mic every Wed, 8-10pm

STEEPS TEA LOUNGE–College Plaza Open mic every Wed; hosted by Ernie Tersigni; 8:30-10pm

TEMPLE Wyld Style Wednesday: Live hip hop every Wed; $5

DJs

BANK ULTRA LOUNGE Wednesday Nights: with DJ Harley

BLACK DOG FREEHOUSE Main Floor: Blue Jay's Messy Nest Wed Night: Brit pop, new wave, punk, rock 'n' roll with LL Cool Joe

BUDDY'S DJ Dust 'n' Time, 9pm; no cover before 10pm

DIESEL ULTRA LOUNGE Wind-up Wednesdays: R&B, hiphop, reggae, old skool, reggaeton with InVinceable [illegible], weekly guests

FLUID LOUNGE Wednesdays [illegible]

LEGENDS Hip hop/R&B with DJ Spincycle

NEW CITY LIKWID LOUNGE DJ Roxxx Slade (indie, punk and metal)

NEW CITY SUBURBS Shake [illegible] Lunchpail; no minors; 9pm (door)

NIKKI DIAMONDS Punk and '80s metal every Wednesday

RED STAR Guest DJs every Wednesday

STARLITE ROOM Wild Style [illegible]

STOLLI'S Beatparty [illegible] progressive and electronica with Rudy Electro, DJ Rystar, Space Age and weekly guests 9pm-2am; www.beatparty.net

WUNDERBAR Wednesdays with new DJ; no cover

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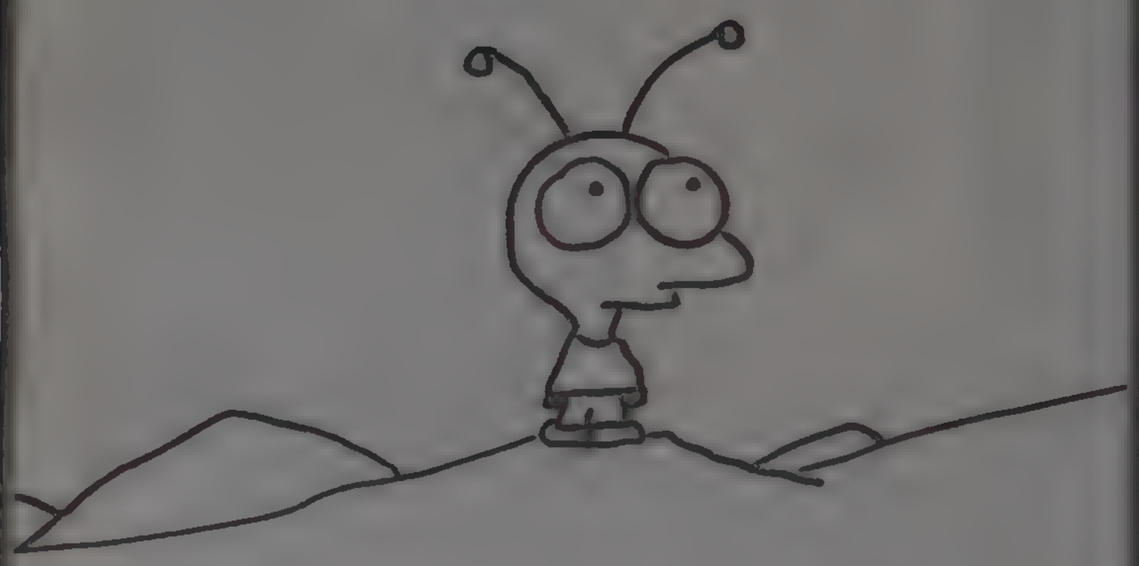

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Fantasy island

Montréal band journeys in song

WINDY DAY >> Bell Orchestre braves the elements—or one of them, anyway // Delphine Bally

CAROLYN NIKODYM
// CAROLYN@VUEWEEKLY.COM

If you see the album as a snapshot in time of band, then **Bell Orchestre**'s *As Seen Through Windows* holds an image of musicians a little more striking.

While that might be the hope for a sophomore album, it is, nonetheless, no mean feat. With 2005's minimal *Recording a Tape the Colour of Light*, Bell Orchestre tapped into something much more internalized and introspective than expected, given the band's ties to Arcade Fire and Montréal's indie-rock scene. The band continues down that path with confidence—a definite advantage when delving into a genre as vague as post-rock, because there's always a chance that listeners might not get it.

> **We come at it first with just improvising together, and then we usually just record improvisations, we listen back and kind of slowly craft something.**

"Definitely, I think about that sometimes. We are making exactly whatever music comes out of our heads at the time. At the same time, because we bridge with so many influences, I feel like it becomes more accessible, maybe, than if we were genre specific," violinist Sarah Neufeld says. "People like my parents can get into it, because there is some reference to jazz and classical, so more avant garde stuff can get into it, because it's sort of leaning towards that, but yeah, sometimes it feels like we are really indulging in our own fantasies.

"But at the same time, that's just one side of it, because it's so fun," she adds. "It's such a joy to play for an older and a younger crowd that are just coming from such diverse backgrounds. We don't have a scene. And that just feels like you're really getting into life and getting outside of pop culture."

It's a sentiment that comes across in how you can visualize the music the Bell Orchestre creates. Joyful moments bounce and uneasy ones seethe. These are effects that the six-piece—rounded out by Richard Parry, Pietro Amato, Kaveh Nabatian, Stefan Schneider and Mike Feuerstack—works hard to create.

"Usually, it doesn't come from one specific idea, where we go, 'We're going to make something like this.' We go on a journey, like, a really long journey," Neufeld laughs, "with every piece, because we really come at it from all angles. We come at it first with just improvising together, and then we usually just record improvisations, we listen back and kind of slowly craft something. It's very one foot in front of the other."

As much as Bell Orchestre strives to push the sonic envelope, there is simplicity and maturity in this approach, and the figure it casts is of a band growing more dynamic. **V**

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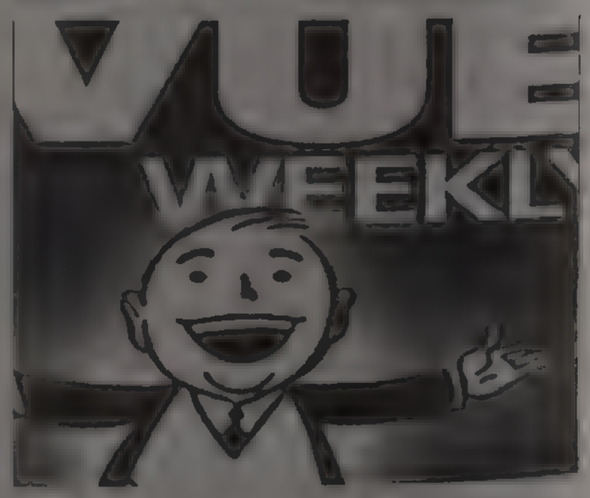

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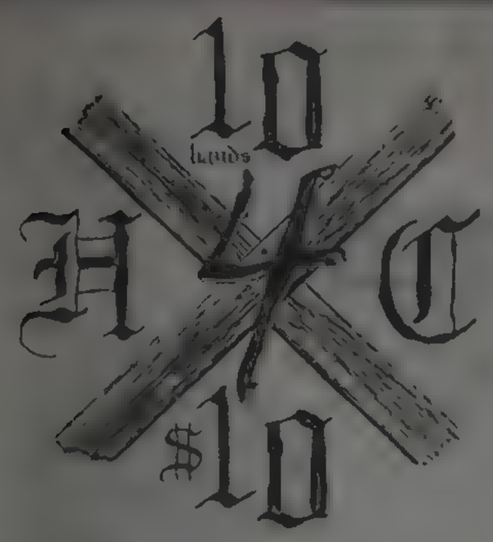

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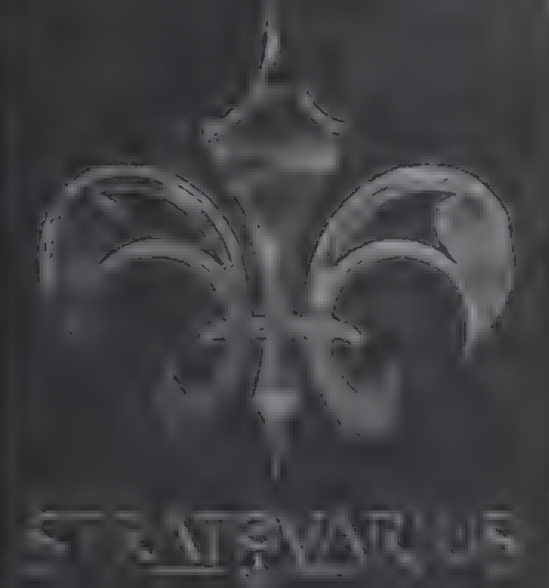

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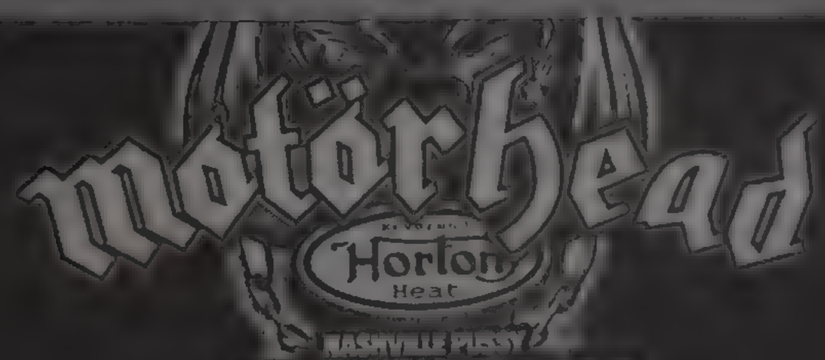

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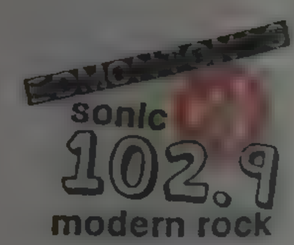

Motels, cars and suburbs

The Lovely Feathers takes aim at society on new album

AREN'T THEY LOVELY? >> The Lovely Feathers return with the followup to 2006's *Hind Hind Legs* // Shannon Hansen

FRANCIS MITHRUSH
FRANCIS@VUEWEEKLY.COM

With the smashing success of *Hind Hind Legs* back in 2006, Mark Kupfert and **the Lovely Feathers** seemed on top of the pop world. Surely, as many rising Montréal indie bands as there were at the time, they didn't think that all the critical praise would be so fleeting.

"We were just playing Montréal shows and then all of a sudden some dude saw us and we were on tour with Metric," Kupfert explains. "We had this fast rise. It was trippy, we got so lucky so many times. We were riding this wave and then all of a sudden it just topples over us. We got home from our last tour and our label didn't need us anymore."

As the Feathers stood on the precipice of being tossed in the one-album-wonder bin, Kupfert et al. wondered what to do next. Having met years before at McGill University, the cohort decided it was best to take some time off—indefinitely. A couple years later, when their long hiatus was starting to look like a permanent break, the guys returned to Montréal from the corners of the world they had escaped to and decided to give it another go.

"I think over that year we just got sick of the songs, sick of each other," Kupfert explains about their initial success storm. "We knew we had to pay our dues, but it was more about being a great experience. In the second act when the veneer faded, all the trippiness became more of a routine, and I think we weren't prepared for that. This time we are."

Now with a new label and a new release, Kupfert says the time off was a much needed period for reflection. The band's latest album, *Fantasy of the Lot*, is a fun but scathing review of archived societal values—things that seemed like a good idea at the time that are now acknowledged to be unnecessary, even damaging. One page of the liner notes blares "ARE YOU CERTAIN" between images of 1950s vehicles and old motel pools.

"The thing about motels, cars, suburbs—that's a very powerful trio—it's all about this conception back in the '40s and '50s where cars were the future and it was exciting," Kupfert says. "Suburbs were where you had your grass, and you'd drive to your motel to swim in the pool. That was the fantasy, that's what the fantasy lot was. As humans we have to keep moving, trying exciting things, not realizing the implications. Now we look back at all that and we're like, 'What were we thinking?' You realize how completely messed up it was, besides the environment. I look back and think how weird and alien it was to feel like you weren't supposed to be walking around ever, you know? I grew up in a suburb where there were no sidewalks.

"What we're interested in is the idea that we get so wrapped up in the present regarding exciting things that are 'the future' that we forget that there are consequences eventually," he continues, comparing the current explosion of cell phone use to the eventual realization that cigarettes were a health hazard. "We've become a cell-phone-dependent culture in 15 years. Now you're getting these studies coming out where kids under the age of 20 using a cell phone a lot have an increased chance of developing tumours. Obviously it's still in the speculation stage because there are no long-term studies, but it's only been 15 years."

Considering the Feathers' fast rise and subsequent stumble, Kupfert explains that the new album's theme sprung from the realization that things aren't always as grand as they seem at first. "In terms of it being a concept album, in the end it's more of a personal observation of the last three years, of how polarized it's been with the ups and downs and all that," he says. "We had some bad relationships, we had some crappy jobs, and underneath was the umbrella of society. It all kind of tied in." V

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Shazam!

Flash Lightnin' strikes again

ON THE TABLE >> Toronto's Flash Lightnin' hits the road with the Eagles of Death Metal // Supplied

MIKE ARGUS

Halfway through my interview with Flash Lightnin' guitarist/singer Darren Glover, there's an awkward pause.

"Wait, did you say you're from *Vue*? Last time I did an interview with you guys, you said I sounded like a mix between Colin James and Axl Rose."

For journalists and artists alike, this game can be dangerous territory. Not only is it often a result of lazy journalism, it can also be an artist's incredulity at being "misunderstood." Thankfully, it turns out it wasn't *Vue* after all, and even more impressively, it's a fragile battle of egos that Glover is disinterested in pursuing.

"I have a lot more respect for the more popular Canadian acts that I once dismissed," he offers diplomatically, "[because] once you get out there, you realize these bands work hard, and they earn the rights to these fans, and you gotta do the same. They totally deserve it. Say what you want about some artists, but the reality is they've put in the hard work, and it's not an easy game."

After two years of paying its own dues, the Toronto power-trio's tasty approach to blues-fuelled hard rock has earned it both street cred and continued successes, from a weekly residency at Toronto's painfully-hip Dakota Tavern to an upcoming tour opening for LA's kings of throwback, tongue-in-mustachio'd-cheek riff-rockers the Eagles of Death Metal.

"[The 18-month Dakota gig, now since over,] was amazing, it was such an experience. We obviously miss it—it was fun and that's how we met everyone we're working with," Glover enthuses, referring to the many rela-

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ionships the band's developing as a result. "We were lucky; we know how to play, and when the Dakota opened up, some rock stars started showing up just by fluke, and we became friends and they started spreading the word. We kept on working hard to deliver, and it snowballed from there."

Of these friendships came unlikely collaborations for the writing and recording of the band's upcoming full-length album—writing partners who just happen to be some of Canada's best known songwriters. "There's a reason we're working with Jimmy Shaw of Metric, and songwriting with Ron Sexsmith—because it's better with some kind of twist and diversity, instead of what would be considered the norm. That's the important part, that's what makes music hopefully different, and helps us get out of 'crotch rock' and more into something really cool. Ron Sexsmith is coming up with amazing ideas for a rock band. And I think that's exciting."

Outside of the studio, playing live and expanding its audience is still what fuels the band.

"Playing [Toronto] every week, you realize ... there are people that genuinely care about music and are really supportive. They're not looking for a trend; they're just looking for good music. Some people are just looking for a trend, and the music doesn't need to be as good as the trend.

"Once we got signed [to Pheromone Recordings], we did some great tours," he continues. "That's what brought us out to Edmonton the first time, which is awesome. Pretty much the best audiences for us are Edmonton, Calgary and Toronto. People get it. They're into it. We look forward to those shows the most.

"It's a lot of hard work—the hardest thing is driving across this country. You find out who the real Canadian people are, and it's fun to learn how to play to them. Canada's a big country. Edmonton's a long way from Toronto." V

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The Tom Fun Orchestra is comfortable in close quarters

ORCHESTRATED FUN >> Energetic live shows are the Tom Fun Orchestra's stock-in-trade // Supplied

PAUL BUNOV
// BUNOV@VUEWEEKLY.COM

Night after night, the **Tom Fun Orchestra** has been building its reputation around an innate ability to perform a killer live show. The Cape Breton-based eight-piece is gaining renown for its performances and, as if in response, keeps adding tour dates to its agenda: the upcoming trek across the country follows a highly-praised winter tour, both ventures in promotion of the group's bombastic debut album *You Will Land With a Thud*. And between those tours, the band filled the time by playing even more shows around the coast.

"We haven't really stopped," vocalist/ringleader Ian MacDougall laughs. "We just did a trip to Newfoundland ... I'm just kind of recovering, and waiting to get back in the van again on Saturday."

It's a demanding schedule to maintain, but that road time has paid off in both critical and audience acclaim: the band recently netted awards for new artist of the year and entertainers of the year—the second one voted on by fans—at the Music Nova Scotia awards.

Of course, the Tom Fun Orchestra isn't the only maritime band known for its party-on disposition, something that doesn't escape MacDougall's attention.

"I think it's just something in the water," he laughs, and maybe he's right. But the Tom Fun Orchestra approaches its east coast influence from a different angle: where those Great Big maritime bands find energy in beefing up a more traditional sound—shanty-ish ballads channeled through (mostly) modern rock set ups—the Tom Fun Orchestra mixes fiddle, electric guitar, banjo and violin into a modern pastiche of foot stompers and uplifting coastal rockers. If traditional influences come through, it's in no greater degree than any other influence on the group's sound.

According to MacDougall, working up the energy to do the band's songs justice every night takes a special breed of musician, and he's fortunate to have assembled the right—and rightly scented—crowd.

"It takes a special combination of weirdos," he jokes. "It just kind of happens. We all get along somehow. We're very comfortable with each other and our various smells. I think you subconsciously brace yourself for spending that much time with so many different people, because you know, thinking of it when I'm just in the comfort of home it doesn't really seem so appealing, but once we're on the road it's actually a really good time. We tend to enjoy ourselves."

He also points out that, despite all the acclaim, a big, energetic live show wasn't the goal when the Tom Fun Orchestra first formed. That, like the musical crew he's assembled, just felt right when the band took to the stage. At least, for now it does.

"There was no real direction when the band first started, and I think, the more energetic songs got a better reaction live, and it just became more enjoyable for us to play music that really got people moving," he explains. "But it wasn't really something we set out to do. I think that'll take twists and turns with the progression of the band. We have quite a few more mellow tunes that are coming out, and that's not really a conscious decision either. It just seems to be what happens." V

TUE, JUL 22 (8 PM)
TOM FUN ORCHESTRA
WITH THE UNITED STEEL WORKERS OF MONTREAL
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hmv

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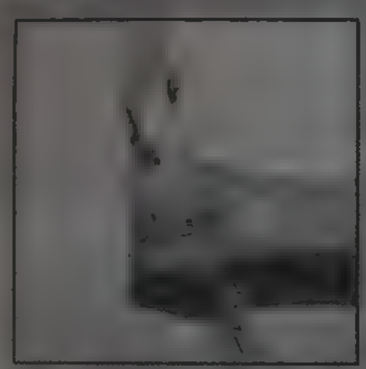


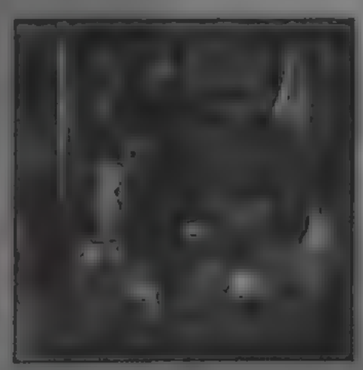
Yeah Yeah Yeahs
It's Blitz

Kings of Leon
Only By the Night

K-OS
Yes!

MGMT
Oracular Spectacular

Rise Against
Appeal to Reason



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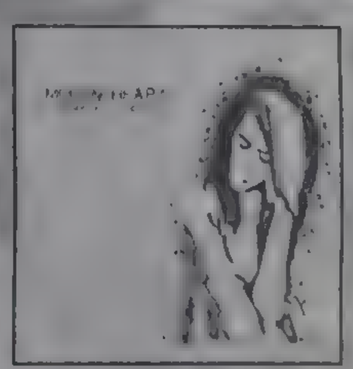
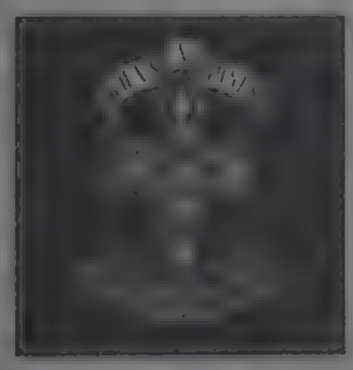


Imogen Heap
Speak for Yourself

Rise Against
The Sufferer & the Witness

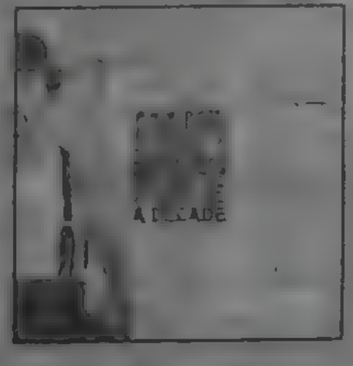
Bruce Springsteen & the E Street Band
Greatest Hits



Guns 'N' Roses
Appetite for Destruction

Leonard Cohen
More Best Of

Metric
Grow Up and Blow Away



Our Lady Peace
A Decade

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ALBUM REVIEWS

New Sounds

The Dead Weather
Horehound
(Third Man)
★★★★☆

EDER MUNRO
// EDER@VUEWEEKLY.COM

Jack White strikes again with yet another band. Granted, White's not really in all that many groups, but with his main gig in the White Stripes being flanked by roles in the likes of the Raconteurs and the Dead Weather, not to mention one-off gigs like his work on Loretta Lynn's *Van Lear Rose* and a number of other production gigs, it sometimes seems like he's all over the map as far as his commitments go.

But White also demonstrates an impressive dedication to whatever it is that he's doing at the moment, and with the Dead Weather, like the Raconteurs before it, the group is really a band and not just some side project for White. In fact, to White's credit, he actually sits pretty comfortably in the background—literally, as he takes over the drum stool in the band—letting the Kills vocalist Alison Mosshart take the lead, and, save for an acoustic guitar on a single song, leaving the guitar firmly in the hands of Queens of the Stone Age's Dean Fertita. (Mosshart and bassist Jack Lawrence also take a turn or two at adding their own six-string sounds.)

None of that means that White's presence doesn't loom large over the Dead Weather's debut, though: in his role as producer, White sticks to the rawness that has been a hallmark of the White Stripes' albums, shouted vocals emerging from the distance behind overdriven guitars and heavy grooves with '70s, Led Zeppelin-esque riffing all over the place. And when he contributes to the songwriting, it's relatively easy to imagine a song like "I Cut Like a Buffalo," with it's trippy reggae/rock mix, appearing in the context of one of his other bands.

But the Dead Weather still sets itself apart from those other groups, its membership laying claim to the songs with a vengeance. Mosshart in particular impresses, coming on like a supernatural force that rises up from the circular, trance-like rhythms that the quartet favours throughout *Horehound*.

And there's no denying the chemistry between Fertita and Lawrence, as guitar and bass work together to create a swirling chorus of distortion—that's the case on the slow-burning ebb and flow of "So Far From Your Weapon" and the fuzzed-out crunch of the band's take on Bob Dylan's "New Pony"—that seems as likely to degenerate into a cacophony as it does to make it through to the end of the song. (Fertita also lays down an assortment of wild keyboard sounds throughout, fleshing out the sound nicely.)

Of course, White's role on drums cannot be forgotten here. If ever there was a case to be made that the beat is the backbone of a band, this is it. White thunders like a caveman, whether he's laying back, as he does halfway through the lumbering "Hang You from the Heavens," stopping the tune and then generating a roll of thunder as he brings the song back together, or just powering straight on through to the close, as on the thumping "Treat Me Like Your Mother."

The Dead Weather may get some mileage out of White's presence, but *Horehound* is no solo work; the album is organic-sounding, the quartet's instruments melding into a single, monstrous sound. V

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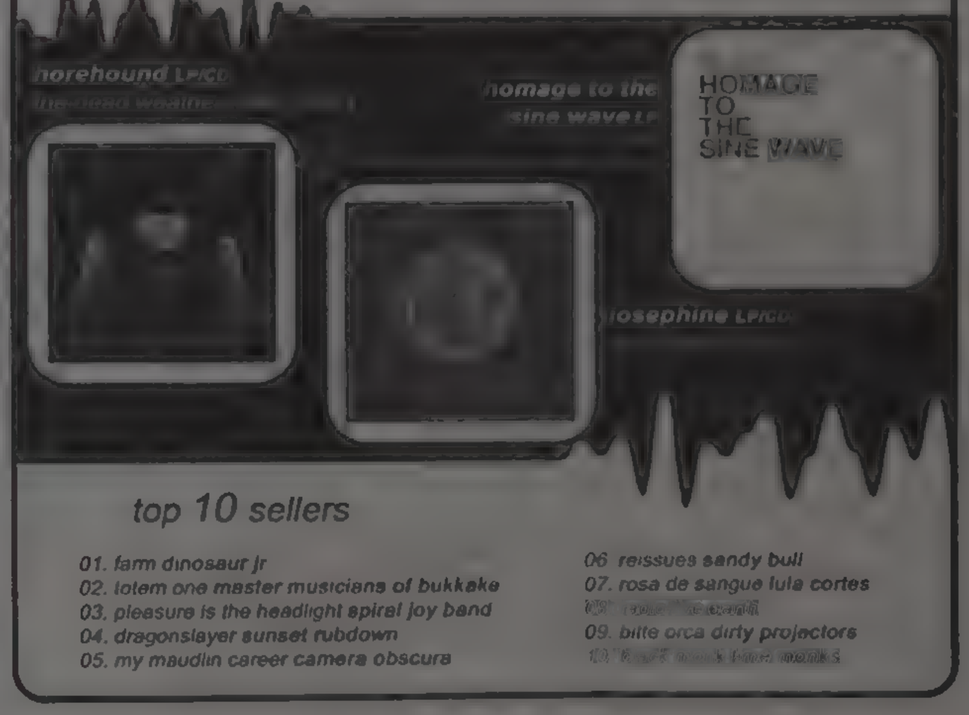


top 10 sellers

01. farm dinosaur jr
02. totem one master musicians of bukkake
03. pleasure is the headlight spiral joy band
04. dragonslayer sunset rubdown
05. my maudlin career camera obscura
06. reissues sandy bull
07. rosa de sangue lula cortes
09. bite orca dirty projectors

Extra Happy Ghosts!!! How The Beach Boys Sound To Those With No Feelings
(Saved By Radio)
★★★☆☆

To classify Calgary's Matthew Swann (you might remember him from Hot Little Rocket) as "quick witted" may be a bit of an understatement. I'd challenge you to find another bassist that can cover ideas from existentialism to Buddhism and philosophers from Sartre to Dostoyevsky over the course of 20 minutes. In these six short tracks, Swann does exactly that. One drink with this guy and you'll probably find yourself reconsidering the meaning of life and whether or not you even care about it anymore. His songs are all distorted and lo-fi and moody enough to satisfy self-denying hipsters, but still catchy and sarcastic to appeal to those admitted suckers for over-intellectual poetics. There's straight-faced Joy Division-y blurts met with random psychedelic drones, all held together by simple, watery drum beats. Maybe a tad pretentious, but I'd still take Swann plunking away in his kitchen over that guy on his soapbox any day.
FAWNDA MITHRUSH
// FAWNDA@VUEWEEKLY.COM

The James Murdoch Band
Wondering Where The Rush Has Gone
(Shameless)
★★★☆☆

Heartfelt is more than enough to describe the James Murdoch Band's latest release; anything from a Toronto flight layover to meeting a drunken widower in a liquor store turns up as a tragicomic source of inspiration for Murdoch, who draws from a modest list of travels across North America for what epitomizes contemporary musical storytelling. It helps that Murdoch includes in the liner notes a few words about the driving force behind every track, which in many cases might prove excessive. Instead, Murdoch's willingness to share the lone experience of the singer-songwriter fleshes out the appeal of what may otherwise sound traditional and easy to overlook in an industry where experimentation rules
JONATHAN BUSCH
// JONATHAN@VUEWEEKLY.COM

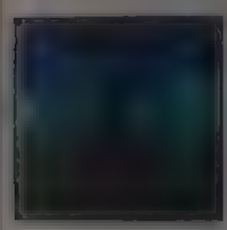
Royalties Entertainment
Get Drunk
(Independent)
★☆☆☆☆

"Bitch what you drink? / You cooler than the ice in your motherfucking drink / I like the pink when it's red on the bed / Don't fuck like a dead fish / Bitch, give me head!" Oh, dear. H Bomb & Czin's voices are [illegible] sexy enough to make any girl want to tolerate this shit. With muddled [illegible] ing for the most part, listening to this record quickly becomes an arduous task
KRISTINA DE GUZMAN
// KRISTINA@VUEWEEKLY.COM

T. Nile
The Cabin Song EP
(T. Nile Music)
★★★☆☆

It's patently unfair that an artist as young as Vancouver-based banjo belle Tamara Nile not only has a great deal of talent and ability, but has already honed a distinctive and ambitiously developing creative voice. *The Cabin Song EP* is more than just a placeholder between her debut album and next full-length—it's a coherent set of seven songs that give way to one another with the easy fluidity of a richly episodic summer getaway novel, nestled in an aural landscape of bluesy backcountry rock. Our heroine is introduced with a twangy, driving chapter of formative childhood recollections, following which we take a turn into earthy yearning lustiness. A pair of reflective, poetic instrumentals then bracket an anthemic, grittily self-affirming ditty that manages to stay pleasingly ahead of hopelessly folksy, before the final two tracks drift into the kind of slightly cosmic happy ending that would beguile Daniel Lanois. It may be a touch middlebrow, but it's well done and it's summer, and we could all use a retreat to a charmed creaky lakeside cabin suffused with the healing heat of new love.
MARY CHRISTA O'KEEFE

Spookey Ruben
Mechanical Royalty
(Sonic Unyon)
★★★☆☆



Mechanical Royalty spends its time trying to find the sweet spot between being too weird and being way, way too weird. It's difficult to tell if it succeeds. The musicianship on display is undeniably impressive, particularly on the 15-minute rock-opera epic track from which the record draws its name. The production is also A-plus: countless guitars, pianos and vocal tracks all blend together perfectly. But for all his technical excellence, Spookey Ruben remains a little too eccentric for his own good, singing songs about processed cheese and peppering his music with strange, atonal intervals. The album probably won't change your life, it isn't likely to bore you either. It might be just the thing for the musically adventurous.
DAVID KELLY

Judas Priest
A Touch of Evil Live
(Epic)
★★★☆☆

Still heavy and still overblown, but kind of fun. That's the new Priest album for you. It's good—not great—with some deep album cuts instead of the greatest hits. But no "Loch Ness"? That's criminal.
EDEN MUNRO
EDEN@VUEWEEKLY.COM

ALBUM REVIEWS

The Young Canadians
Hawaii EP
(Quintessence)
Originally released: 1980

OLD SOUNDS
Eden Munro

"Let's go to fucking Hawaii / Get drunk in the sun / I want to lay on Waikiki / Get a tan on my buns / Running from the rain / Thousands on the run / Making like they're rich / Heading for the fun."

So shouts the Young Canadians' singer/guitarist Art Bergmann on the band's debut EP, 1980's *Hawaii*. It wasn't the first appearance on vinyl for the trio—rounded out by bassist Jim Bescott and drummer Barry Taylor, the band first recorded as the K-Tels, contributing "I Hate Music" to the 1979 compilation *Vancouver Complication*—but it was the debut as the Young Canadians, and it found the three punks dropping the gloves right from the opening notes.

NO ESCAPE >> But the Canuck beach punks try

It's the initial surf-guitar riff of the title track that sets the tone for the EP; "Hawaii" is far removed from the California beach culture that so many groups sprung from. Initially one might be forgiven for thinking that the Young Canadians mean well, but can't quite hit those clean and happy notes that the band's southern cousins had a decade and a half earlier. But the truth is that, springing forth from the cold and wet world of Vancouver, this band wasn't looking to escape into some dream world of beach parties and good times.

As soon as Bergmann lets loose with that initial "Let's go to fucking Hawaii," the record spins into an entirely new direction. No longer does it seem like it might be an innocent, well-meaning throwback as it assumes the opposite approach, quickly snowballing into a scathing assessment of a culture's focus on getting away, tossing away cash that might be better spent in places closer to home.

Next up, "Well, Well, Well" continues the band's scathing assault on society: "I don't care / I'm just in training for a manager's shift / in the central interior." There's a grind to daily life and the Young Canadians swing at it, juxtaposing the banalities of life with the cuts of punk-rock guitar, bass and drums. It's an effective illustration of just what the young punks of 1980 were up against.

Where the lyrics are perfectly balanced against the music in the first two tracks, on "Hullabaloo Girls" the music takes the lead, the Young Canadians getting into a rock-solid groove, with the vocals matching it step for step as the energy builds. It's not that the lyrics are a disappointment so much as that they simply can't compete with the instruments here.

The EP wraps up with "No Escape," the lyrics once again coming to the fore as the band lays down a tale riddled with oppresiveness—"They've got the guns and the numbers," Bergmann sings of the police, setting up the eternal battle of the system versus the youth, while the trio shifts between the moody guitar on the intro and the pounding, bass-driven verses.

Initial pressings of *Hawaii* came with an additional EP, the Young Canadian's first, entitled *Automan* and recorded in 1979 as the K-Tels but not released until '80. The band would last for one more EP, *This Is Your Life*, which found the group's style shifting towards new wave and the playing getting tighter and more refined than the crash-and-burn string-slashing the trio blasted through *Hawaii*'s four tracks with. The band's entire catalogue can now be found on the compilation *No Escape*, available from Sudden Death Records.

HAIKU

QUICK SPINS
Whitey Houston

The Rabid Whole
Autraumaton
(Synthetic Sounds)

'90s nostalgia!
Plus 909 nostalgia:
Nine Inch Nailstalgia

Ape School
Michael Johnson
(Counter)

This gathered dust here
In quickspins purgatory
'Tis on repeat now

Starlight Mints
Change Remains
(Barsuk)

Surprisingly smart!
Like Matt fucking Damon in
Gay janitor flick

Bibio
Ambivalence Avenue
(Warp)

Grimy funkish loops
Some are awesome, some sound like
Ableton demos

Kristin Sweetland
Own Sweet Time
(Arbora Vita Music)

Breezy 'n' peppy
Dyed-in-the-wool folkiness
Sounds like a campfire

Dennis William Lee Trio
Somnabulist Love
(Independent)

Quiet folk album
Softer than applesauce yet
Swings like old man's balls

PREVUE // 100 MILE HOUSE

The long cold winter

Duo trades in a high cost of living for chills

SETTLING DOWN >> 100 Mile House's core duo left London, England to plant roots in Edmonton // Supplied

JAMES STEWART

After first meeting at an admittedly awkward open-mic show in Toronto, Peter Stone and Denise MacKay quickly struck up a musical partnership that has spanned six years and several continents. Most recently, the two found themselves fleeing the bustle of London's music scene for the more down-home comforts of our fair city.

"We came over in early December last year—just in time for a month of -30 weather," laughs Stone, a native of the UK. "We used to live in Edmonton about five or six years ago, before we moved out to London. But, it's not like I was dreading coming back here—we don't really get any snow in the UK, so it's still kind of a novelty for me. But, you know, we'll see how I feel in a few years."

After stripping their six-piece band down to just a guitar and their two voices, Stone and MacKay started **100 Mile House** by hiding out in a converted warehouse space in South London and writing their debut EP *On That Organ In the House By the Field* in summer of 2008.

"Living in London was just such hard work—it's a really expensive city," explains Stone. "It has a reputation as a real music centre, and there's a lot of different music there and a ton of different venues. But it's almost like the city is just too saturated with music. There really is much more of a community spirit here in Edmonton, in part because it is so much smaller. But there's an open-mindedness and kind of kinship among the musical community here."

The pair not only found a sense of camaraderie among its newfound peers, but was also able to reconnect with old friend and collaborator Scott Zubot, an ex-pat who had also once again found himself back in Edmonton. He quickly found a place in 100 Mile House for his talents with both the mandolin and violin.

"We were so lucky to cross paths with Scott again. He recorded an album that Denise made about five years ago. He had left the city too, and happened to move back around the same time we did last year. He brings an added dimension to the band, a real creative energy and enthusiasm."

With plans to record with the new line-up in the fall of this year, Stone is optimistic that the band has found a stable homebase, and a roster and sound it can call its own.

"We really have found a lot of support here—it's been a really great musical atmosphere for us to be in." V

TUE, JUL 21 (9 PM)
100 MILE HOUSE
WITH DEON BLYAN
BRIXX BAR & GRILL, $3

HOROSCOPE

ARIES (Mar 21 – Apr 19)
I fear you're on the verge of slipping into a state of mind that wants everything and is therefore in danger of getting nothing. I worry that you'll be lusting for such total control over so much wild sweetness that you won't actually formulate a foolproof plan to commune with even a pinch of that sweetness. Let's see if we can motivate you to overthrow this state of mind. Let's try to coax you into devising a precise strategy to assemble paradise piece by piece.

TAURUS (Apr 20 – May 20)
Cuckoo birds build no nests of their own. Instead, they rely on trickery to raise their young. The female cuckoo lays her eggs in the nest of a host whose eggs are similar in size and color. The host, often a sparrow, cares for the cuckoo's eggs as her own, and usually rears the hatchlings until they reach maturity. Does this behaviour ring a bell? I suspect that something analogous is unfolding in your world. I'm alerting you to the situation so that you will be fully informed as you decide how to proceed. (P.S. I'm not saying this is a bad thing; just want you to acknowledge the truth.)

GEMINI (May 21 – Jun 20)
I hate to admit it, but love is not always enough to solve every problem. On some occasions you need love, clever insights, strategic maneuvers and fierce determination. In my astrological opinion, this is one of those times. Take a moment right now to shush the grumbling dialogue you keep having with yourself about what's fair and what you deserve. Save all that mental energy for the work of fighting like hell for the fair share you deserve. Oh, and while you're fighting like hell, don't forget to be as strategic as Gandhi, as loving as Einstein and as fiercely determined as Jack Black, Ben Stiller and Sarah Silverman combined.

FREEWILL ASTROLOGY
Rob Breszny

CANCER (Jun 21 – Jul 22)
I invite you to write down brief descriptions of the five most pleasurable moments you've ever experienced in your life. Let your imagination dwell lovingly on these memories for, say, 20 minutes. And keep them close to the surface of your awareness in the week ahead. If you ever catch yourself slipping into a negative train of thought, interrupt it immediately and compel yourself to fantasize about those Big Five Ecstatic Moments. This exercise will be an excellent way to prime yourself for a New Age of Unhurried Bliss and Gentle Beauty, which I predict is just ahead for you. If you can keep the morose part of your mind quiet, there's a good chance you will stir up a new ecstatic experience that will belong near the top of your all-time list.

LEO (Jul 23 – Aug 22)
Welcome to your aromatherapy workshop, Leo. We'll be using imaginary scents because, frankly, sometimes fantasy yields better results than the real thing. (Especially for you right now; keep that in mind as you deal with other situations in your life.) For your first exercise, imagine the aromas of eucalyptus and vinegar. That'll clear your head of static, creating a nice big empty space for your fresh assignment to come pouring in from the future. Next, imagine the fragrance of hot buttered popcorn. It will make you more receptive to the outside help that has been trying and trying and trying to attract your attention. Have you ever taken a new computer out of the box? Remember that smell? Simulate it now. In your subconscious mind, it will awaken the expectation that the next chapter of your life story is about to begin.

VIRGO (Aug 23 – Sep 22)
O ye of little faith: do ye not understand that the events of mid-July through mid-August of 2009 are but the fruition of seeds ye planted in September, October and November of last year? Do not thank or blame the gods, but only thyself, for the destiny that is upon ye. Now please prepare to assume thy new goodies and perks, O favoured one, as well as thy new temptations and headaches, with full knowledge that ye are receiving the exact rewards and responsibilities ye earned many months ago.

LIBRA (Sep 23 – Oct 22)
Sometimes this job of mine grinds me down with a heavy sense of responsibility. Am I doing the right thing by divulging so many cosmic secrets? Do people use my advice in good ways? This week I'm especially tormented. Would it be ethical of me to reveal that you could dig a hot tip out of a wastebasket, or that you could prosper because of someone else's foolishness? Or how about if I disclosed that you've temporarily acquired a dicey edge over a competitor who's previously kicked your butt? And would it be mean of me to suggest that you shouldn't share a vast idea with a half-vast person? I guess I'll just have to trust that you'll show maximum integrity in using all of this inside dope.

SCORPIO (Oct 23 – Nov 21)
There goes your exaggerated respect for warped chunks of complications. Here comes an opportunity to make a break for bubbly freedom. To take advantage, Scorpio, you'll need to travel much lighter. So please peel off your armour. Wipe that 40-pound sneer of doubt off your face. Bury your broken-down theories by the side of the path, and donate all your unnecessary props to the birds and the bees. Strip down, in other words, to the bare minimum. Where you're going all you'll need are your good looks and a big fresh attitude.

SAGITTARIUS (Nov 22 – Dec 21)
Don't leave me hanging, Sagittarius. What happens next? How could you even imagine you've wrapped the whole thing up? According to my analysis, you've got at least one more riddle to solve, one more gift to negotiate, one more scar to wish upon. (Yes, that says "scar," not "star.") To stop pushing for more adventure at this pregnant moment would be a crime against nature and a whole chapter short of a bestseller. Get out there and bring this story home.

CAPRICORN (Dec 22 – Jan 19)
It makes me famished just to think of you there stewing in your hunger. You almost remind me of a bear that's just awoken from hibernation or a political prisoner who's been on a hunger strike. And yet I know it's not a craving for food that you're suffering from. It's not even an impossible yearning for sex or fame or power or money, either. You're starving, you're ravenous, you're mad for something you don't have a name for—something whose existence you don't fully understand and can't quite imagine. But I predict you'll uncover a fuller truth about this thing very soon, and then you'll be more than halfway toward gratifying your hunger.

AQUARIUS (Jan 20 – Feb 18)
If I were your daddy, I'd take you mountain-climbing or buy you a three-week intensive class in the foreign tongue of your choice. If I were your president, I'd give you a Purple Heart for your undercover heroism and make you ambassador to Italy. If I were your therapist, I'd send you on a pilgrimage to a sanctuary where everyone means exactly what they say. But I'm merely your five-minutes-a-week consultant, so all I can really do is say, "Escape the cramped quarters of your own mind. Slip away from the corners you've been backed into. Stop telling the convoluted stories you've concocted to rationalize why you should be afraid. Get out of the loop and escape into the big, fresh places that will rejuvenate your eyes and heart."

PISCES (Feb 19 – Mar 20)
Long-standing myths are on the verge of mutating. Stories that have remained fixed for years are about to acquire unexpected wrinkles. The effects may be pretty spectacular. I suspect it'll be the equivalent of Sleeping Beauty waking up from her long sleep without the help of the prince's kiss, or like Little Red Riding Hood devouring the wolf instead of vice versa. There's something you can do, Pisces, to ensure that the new versions of the old tales are more empowering than the originals: For the foreseeable future, take on the demeanour and spirit of a noble warrior with high integrity and a fluid sense of humour. V

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AWA 12-STEP SUPPORT GROUP Braeside Presbyterian Church basement, N. door, 6 Bernard Dr, Bishop St, Sir Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet Mondays including holidays, 7:30pm

BUDDHIST PRACTICE 10502-70 Ave, www.karmatashiling.ca • Meditation and Buddhist practice: Wed, 7pm • DVD's and discussion: Fri, 7pm • Free, beginners welcome

CANADIAN MENTAL HEALTH ASSOCIATION Suite 800, 10045-111 St, 780.414.6311 • Family support drop-in group for individuals who are supporting an adult family member who is living with a mental illness • Every Wed, 6:30-8:30pm

CHESS CLUB 780.474.2318 • Learn to play chess; opportunities for all ages including classes, school programs and tournaments • rovingchessnuts@shaw.ca

COUNTRY SOUL STROLL www.edmontonscountryside.com • Self-guided driving tour of Sturgeon County and the northern region of Edmonton's countryside • July 18-Sept 7 • Kick-off weekend: features a pancake breakfast, tours, and demonstrations; July 18-19 9am-4pm

ECO RENO DEMO DAYS 102, 10436-81 Ave • Join *Raising Spaces* for an afternoon dedicated to exploring Green Home products and practices. Eco Reno Demos • Sat, July 18, 12-4:30pm • Free

EDMONTON ESPERANTO SOCIETY Rm 1812, 10025-102A Ave, 780.702.5117 • Fri, noon-1-pm • vaughn@sewardconsulting.com

EDMONTON GHOST TOURS Meet infront of the Rescue Statue next to the Walterdale Playhouse, 10322-83 Ave, 780.289.2005, www.edmontonghosttours.com • Walk through Old Strathcona and hear true stories of ghosts and hauntings • Mon-Thu, until Aug 20, 9pm • $5

EDMONTON PERMACULTURE MEETUP Village Lifestyles, 10429-79 Ave • The first meeting of Edmonton Permaculture • Mon, July 20, 7:99pm • Free

GROWING OUR OWN–URBAN FARMER Location info phone 780.764.3927 • Exploring Models for Sustainable Home Food Production with Ron Berezan and with Heather Wheeliker • Thu, July 23, 10am-5pm • Admission by donation

HISTORICAL TRANSIT TOURS Departures from City Hall, north side• Edmonton Transit System tours of Edmonton • Until Aug 15 • $5 (regular tour)/$10 (premium tour) at TIX on the Square

"HOME" ENERGISING SPIRITUAL COMMUNITY FOR PASSIONATE LIVING Garneau/Ashbourne Assisted Living Place, 11148-84 Ave • Home: Blends music, drama, creativity and reflection on sacred texts to energise you for passionate living • Every Sun 3-5pm

MAKE IT PRODUCTIONS Trans Alta Arts Barn 10330 84th Ave • The Handmade Nation premier screening, a documentary about the burgeoning, indie arts and craft scene; July 18 (7:30-9pm) • Make It's, *Not your Granny's Craft Show*: Items from indie artists and designers; July 18, 10am-5pm • Tickets online at www.makeitedmonton.com

SIERRA CLUB CANADA–Prairie Chapter Various locations • *PEDAL FOR THE PLANET*: Action Training at Greenpeace Warehouse, 6328-104 St at 9am • Bike Rally at the Alberta Legislature front steps, 107 St, 97 Ave at 12:30pm • Movement Building: Educate and Activate Event at the Strathcona Library, 8331-104 St at 7pm • July 16

SUGARSWING DANCE CLUB Orange Hall, 10335-84 Ave, 780.604.7572 • Swing Dance at Sugar Foot Stomp: no experience needed, beginner lesson followed by dance every Sat, July 18 and July 25 8pm (door); www.sugarswing.com

SWEET MOMMA–FOR PREGNANCY WELLNESS Simply Supper, 1, 2305 Rabbit Hill Rd, 780.433.6958 • Homemade Baby Food and Baby Nutrition • Wed, July 22, 10am-12-pm, or Wed, July 29, 10am-12pm • Pre-register www.simplysupper.ca, code "babybelly" call 780.433.6958

WINSPEAR TOURS Winspear Centre, corner of 99 Street and 102 Ave • Free guided summer tours; each tour begins at the main doors • Mon, 10am; July 21, 28 • Free, must reserve in advance at 780.401.2515

WOMEN IN BLACK In Front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat, 10-11am, each month, stand in silence for a world without violence

COMEDY

CENTURY CASINO 13103 Fort Rd, 780.481.9857 • YUK YUKS Presents Lawrence Morgenstern; July 16-18 • Mike Craig Dallie; July 23-25 • Shows start at 8pm Thu-Sat and lat show at 10:30pm on Fri-Sat; $12 (Thu)/$19 (Fri/Sat)

COMEDY FACTORY Gateway Entertainment Centre, 34 Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • Improv; July 17-18 • Bob Angeli; July 24-25

COMIC STRIP Bourbon St, WEM, 780.483.5999 • Wed-Fri, Sun 8pm; Fri-Sat 10:30pm • Tu Rae; until July 19 • The Nasty Show; Tue, July 21, 8pm • Theo Von; July 22-26

DRUID 11606 Jasper Ave, 780.710.2119 • Comedy Night: Hosted by Lars Callieou • Every Sun, 9pm

LAUGH SHOP 1105-6606 137 Ave, Londonderry Mall, 780.476.1010 • Wed-Thu 8pm; Fri-Sat 7:30pm and 9:45pm • Kenny Valgardson; Until July 18 • Tyler Hawkins; Wed, July 22, 8pm • Dave Nystrom; July 23-25

NORTHLANDS–Pennwest Stage • DerRic Starlight for all ages; July 22-23, 2pm and 7pm • Ed Fest: Howie Mandel; July 26

RIVER CREE RESORT Enoch, 780.484.2121 • Martin Short; Sun, Jul 26, 8pm

QUEER

AFFIRM SUNNYBROOK–RED DEER Sunnybrook United Church, Red Deer, 403.347.6073 • Affirm welcome LGBTQ people and their friends, family, and allies meet the 2nd Tue, 7pm, each month

BISEXUAL WOMEN'S COFFEE GROUP • A social group for bi-curious and bisexual women every 2nd Tue of the month, 8pm • groups.yahoo.com/group/bwedmonton

BOOTS BAR AND LOUNGE 10242-106 St, 780.423.5014, www.bootsbar.ca • 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton O Society • 2nd Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Café • Fri and Sat DJ SeXXXy Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

BUDDYS NITE CLUB 11725B Jasper Ave, 780.488.7736 • DJ Dust 'n' Time; Mon 9pm • DJ Arrow Chaser; Tue 9pm • DJ Dust 'n' Time; Wed 9pm; no cover before 10pm • DJ Arrow Chaser; Fri 8pm; no cover before 10pm • DJ Earth Shiver 'n' Quake; Sat 8pm; no cover before 10pm • DJ Bobby Beatz; Sun 9pm • Drag Queen Performance Show; Sun; no cover before 10pm

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common interests meet the 2nd Sun, 2:30pm, most months for a social period, short meeting and guest speaker, discussion panel or potluck supper. Special interest groups meet for other social activities throughout the month. E: edmontonpt@yahoo.ca, www.primetimersww.org/edmonton

GLBT SPORTS AND RECREATION www.teamedmonton.ca • Women's Drop-In Recreational Badminton; Oliver School Gym, 10227-118 St,780.465.3620; Wed, 6-7:30pm • Bootcamp; Lynnwood Elementary School at 15451-84 Ave; Mon, 7-8:15pm; bootcamp@teamedmonton.ca • Bowling: Gateway Lanes, 100, 3414 Gateway Blvd; Sat, 5-7pm; bowling@teamedmonton.ca • Curling: Mon, 7:15-9:15pm), Granite Curling Club; 780.463.5942 • Running: Sun, Tue, Thu; running@teamedmonton.ca • Swimming: NAIT pool, 11762-106 St; Tue, 8-9pm, Thu, 7:30-8:30pm; swimming@teamedmonton.ca • Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm; Thu intermediate: Amiskiwaciy Academy, 101 Airport Rd, 8-10pm; recvolleyball@teamedmonton.ca; volleyball@teamedmonton.ca • YOGA (Hatha): Free Yoga every Sun, 2-3:30pm; Korezone Fitness, 203, 10575-115 St, yoga@teamedmonton.ca

ILLUSIONS SOCIAL CLUB: CROSSDRESSERS 780.387.3343 • meet monthly • For info go to groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca, 1.877.975.9448/780.488.5768 • Providing confidential peer support to people living with HIV • Tue, 7-9pm: Support group • Daily drop-in, peer counselling

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational/competitive swimming. Socializing after practices • Every Tue, Thu

PLAY NIGHTCLUB 10220-103 St, www.playnightclub.ca • Open Thu, Fri, Sat • The first bar for the queer community to open in a decade with DJs Alexx Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON 9540-111 Ave, 780.488.3234, www.pridecentreofedmonton.org • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/Thu, 2-4pm • CA: Thu (7pm) • Suit Up and Show Up: AA big book study group every Sat, noon • Youth Understanding Youth: Up to 25 years, support and social group every Sat, 7-9pm; yuy@shaw.ca • Womonspace: Board meeting 1st Sun every month, 10:30am-12:30pm • Trans Education/Support Group: Meet the 1st and 3rd Sun, 2-4pm, every month; www.albertatrans.org • Men Talking with Pride: Sun 7pm; facilitator: Rob Wells robwells780@hotmail.com • HIV Support Group: 2nd Mon every month, 7pm • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting 2nd Tue every month, 7:30pm • Transgender, Transsexual, Intersex and Questioning. Education, advocacy and support for men, women and youth • Free short-term, solution-focused drop-in counseling; Wed, 7-10pm • YouthSpace: drop-in for LGBTQ for youth up to 25; Tue-Sat, 3-7pm

PRISM BAR 10524-101 St, 780.990.0038 • Wed: Free Pool; Karaoke, 9pm-midnight • Thu: Prism Pool League; 7-11:30pm • Fri: Steak Nites; 5-9pm; DJ at 9:30pm

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St, 780.482.1587 • Soul OUTing: an LGBT-focused alternative worship • 2nd Sun every month, 7pm; worship Sun, 10:30am; people of all sexual orientations welcome. A LGBT monthly book club and film night. E: jravenscroft@rwuc.org

ST PAUL'S UNITED CHURCH 11526-76 Ave, 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

WOMONSPACE 780.482.1794, www.womonspace.ca, womonspace@gmail.com • A Non-profit lesbian social organization for Edmonton and surrounding area. Monthly activities, newsletter, reduced rates included with membership. Confidentiality assured

WOODYS 11723 Jasper Ave, 780.488.6557 • Karaoke with Nathan; Mon 8pm • Martini Mondays; 3pm • You Don't Know Game Show with Patrick and Nathan; Thu 9pm • Long Island Iced Tea; Thu 3pm • Karaoke with Morgan; Wed 7pm • Karaoke with Kevin; Sun 8pm

YOUTH UNDERSTANDING YOUTH www.yuyedm.ca • Meets every Sat, 7-9pm • Contact Scott for info email: info@yuyedm.ca, T: 780.248.1971

SPECIAL EVENTS

CAPITAL EX Northlands AgriCom, www.capitalex.ca • Sip! the wine and food experience; Cirque Shanghai: Bai Xi; David Clayton Thomas with guest Powder Blues • July 17-26

CITY BBQ Giovanni Caboto Park • Barbecue for Edmonton's inner city residents with free food, entertainment and kids activities •Fri, July 17, noon until food runs out

GREEN FESTIVAL Devonian Botanic Garden, www.devonian.ualberta.ca • Featuring exhibits and Eco-lectures giving people ideas as to how to be more environmentally friendly, with vendors from home builders to hair salons • July 19, 11am-5pm • Standard admission prices

EDMONTON HISTORIC FESTIVAL Various locations, 780.439.2797, www.historicedmonton.ca • Tours, activities and entertainment at museums, historic sites and in communities • July 24-Aug 2

EDMONTON IN THE PAST Rutherford House, 11153 Saskatchewan Dr, 780.427.3995, www.tprc.alberta.ca/rh • Old-fashioned parlour games, croquet and tour through the 1911 Edwardian mansion • July 26, 12-4pm

LEDUC DRAGON BOAT FESTIVAL www.leducdragonboat.com • July 18-19

MOTION NOTION! Near Drayton Valley, www.motionnotion.com • Open-air stages featuring Amon Tobin, John 'oo' Fleming, Will Bailey, Species, Adham Shaikh, Smalltown DJs, Blue Lunar Monkey and many more as well as beach, bonfires, river rafting, vendors, art, riverside camping, workshops • Full Festival Pass (3-nights): $140 (outlets)/$180 (cash, front gate); Sat/Sun Pass (2-night, good for entry after noon on Sat, July 18): $70 (Outlets)/$90 (cas, front gate) • Tickets at Foosh (Whyte Ave) 780.491.6980, TicketMaster; by phone: 403.777.0000, 604.280.4444, 250.549.1480, 306.938.7800

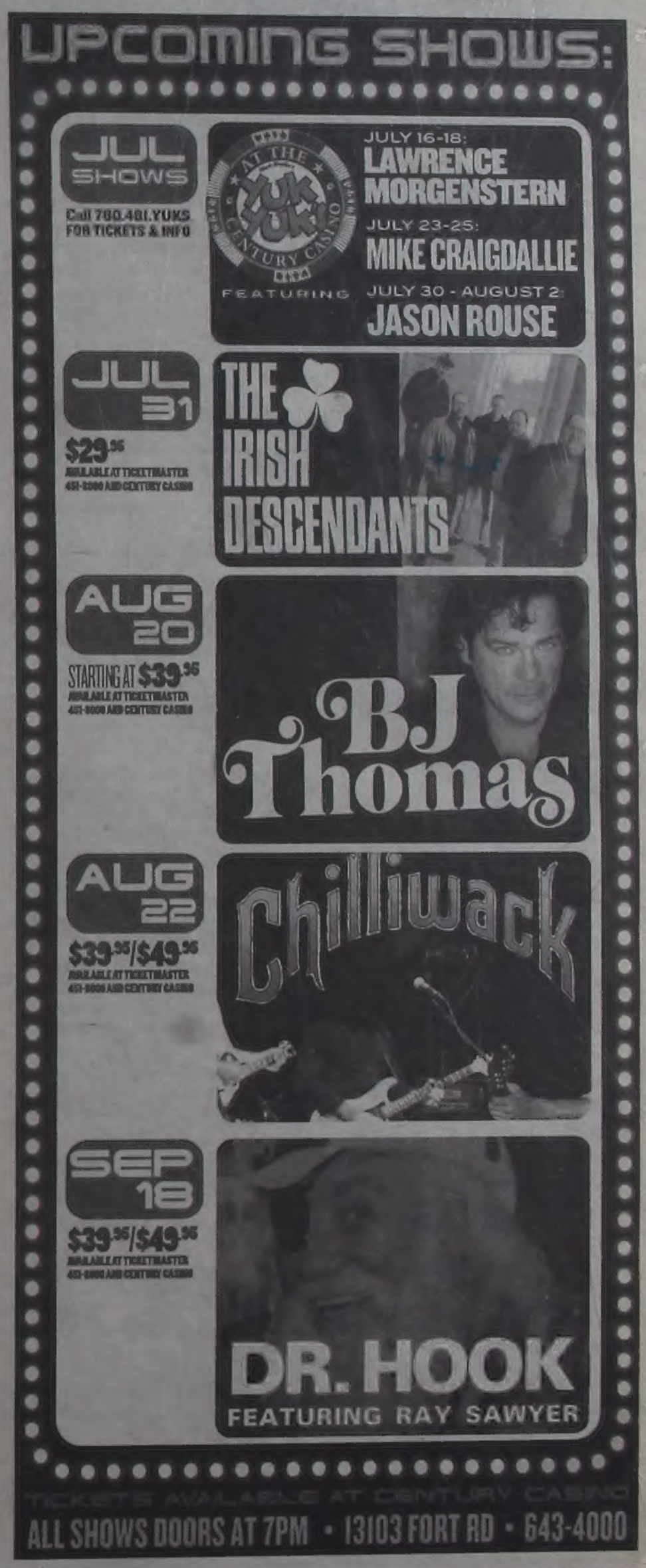
PAZ Y FLAMENCO–ART IN THE PUBLIC INTEREST Sutton Place Hotel Ballroom, 10235-101 St • Flamenco for Life: Fundraiser for the Stephen Lewis Foundation • Sat, July 25, 6:30pm (door), 7pm (performance) • $40 (adv) at TIX on the square, door

SIERRA LEONE HEALTH CENTRE Belvedere Community League, 13223-62 St • Fundraiser dinner dance presented by the Tamaraneh Society for Community Development with the Sinkunia Community Development Organization • Sat, July 18 • $35; funds to build a Health Centre in the Romano Village in Sierra Leon

TASTE OF EDMONTON Churchill Square • July 17-26, 11am-11pm • $27 (for 30 tickets; available until July 16)/$30 (per sheet) at TIX on the Square

TRASHY ART Hydeaway, 10209-110 Ave • Art Silent Auction in support of Change for Children, music by Jill Pollock and DJs Elissa and Jamie • Thu, July 16, 8-11:30pm • Free

WOOLY BULLY MS CLIMB Wooly Bully's Pub, 8230 Gateway Blvd, 780 435 2886, www.woolybullyspub.com • MS Climb to Mount Kilimanjaro: games, silent auction and BBQ • Sat, July 18 (6pm) • $15 (door)/$10 (adv)



Go west, fYrefly

QUEER MONTON
tam@vueweekly.com
Tamara Gorzalka

They do things differently in British Columbia. At least that's what everyone has always told me. I'd never really given much credence to the thought, though, always assuming that the Canadian mentality was a blanket one that didn't vary all that much from province to province, and that believing otherwise about BC meant buying into a stereotype. Silly me; I forgot that stereotypes are often built from a grain of truth, because by golly do they do things different here.

My annual gay camp report is coming from a new locale this year, one filled with ocean and forests and a wicked farmer's tan. In case you've missed it, Camp fYrefly is an annual leadership retreat for LGBTQA youth. This year, the Edmonton born-and-bred program celebrated its fifth anniversary by expanding to three other provinces, debuting in BC at the beginning of July before heading to Newfoundland and Saskatchewan later this summer.

I felt very lucky to have the opportunity to go to Gambier Island, in the Howe Sound, for the inaugural BC camp. The long bus trip to the ferry and chatting on the boat bonded everyone before we even got to the site, and I knew things were headed somewhere great. Only 125 people live on Gambier, and it's very peaceful—or at least it was until 70 happy and loud homos showed up.

Like I said, things are different in BC. For one, schedules aren't particularly important. In Edmonton, we like to stay as organized and structured as possible, but the fact that we were behind schedule before we even stepped off the boat didn't seem to bother anyone but me. I was forced to relax and let things happen as they unfolded, and it ended up working out alright.

In BC, everyone has a voice. It doesn't matter if there's a plan, because someone might need to change it or someone might have a better one. I learned that sharing and developing programs as we went was a good way to make sure they fit all the campers' needs. Before camp I would have told you that this kind of socialist approach meant we would never get anything done. I might still say the same thing, but I'd also say that with everyone sharing their thoughts and suggesting ideas, the camp felt more adaptive to our needs.

This year was much closer to a "real" summer camp than I'd ever experienced in my life. My legs are still raw with mosquito bites and I was never happy with a generator that shut off at 11 pm, taking the running water with it. I didn't know the ocean water would be so damn cold or that rocks and barnacles can cut up your un-sandled feet. I really am a city girl.

The authentic camp experience had drawbacks, but also surprising bonuses. Taking time to do the dishes of 70 people was frustrating, but I heard from some youth leaders that it was the bonding experience they needed to get to know their group.

My favourite place to have meetings was the chapel. While we had removed all religious objects from the camp, the chapel itself remained, a clearing in the forest with a few benches looking out onto the ocean. I held meetings there and had my own time in it. My group even wrote the script for our play—where Cinderella is transformed by her fairy drag mother into CinderElliot and escapes the clutches of her evil Phelps stepfamily, finally marrying Prince Palin, the now-grown-up son of Sarah Palin's daughter Bristol—in this sacred space. If more religious services took place in a forest clearing, I'd be more inclined to go.

What I'll never tire of with Camp fYrefly is the way people seem so touched by the camp. A couple days in, they begin talking about what would be cool for next year when they return, and they're already asking if you're coming back and when it's going to be.

Every year has been amazing, and I can't rank them in my heart, but I'm aware that something resonated deeply with me on that Island in a way I hadn't felt before at fYrefly or anywhere else. I'm not a person who believes much in a higher power, but there was something in the air around me. I felt connected to lapping ocean waves, moved by the clear night sky and complete silence, at peace with the deer I accidentally ran into on the beach or the raccoon that spooked me outside my cabin at midnight. Something in the earth there let me feel connected to the ground and feel light at the same time. Like I was cleansed.

The Camp fYrefly BC experience was an amazing one, differences to approach aside. Maybe I'll never tap into my inner hippy enough to fully enjoy it but hey, they need someone around to keep them in line. And I need an event that can help me to let go a little. Besides, any place that can cause me to lose my drag virginity and perform a synchronized dance as a Backstreet Boy has to have some kind of magic going on. V

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ART GALLERY OF ALBERTA HOSTS ONLINE VIDEO: Aspiring moviemakers, pick up your camcorders and capture your reality for the One Minute of Real Life Video Contest closing **Aug 2**, 11:59pm. If you don't have your own video camera, the AGA is hosting **workshops on Sat, July 18 and 25**, 12-4pm. Rules and regulations at: www.artgalleryalberta.com/content/view/262/164/

Call for artists–**Kaleido 2009 ArtFfestival, Sept 25-27.** Looking for all styles of work, any medium for art show and sale. Vendors for art market wanted also. Contact aota_artists@yahoo.ca for details

2010 EARTH EXHIBIT CALL TO ENTER: The Works Art & Design Festival is currently accepting applications to take part in the 2010 Core Program of themed exhibits. **Deadline: Aug 29, 2009.** Download application at www.theworks.ab.ca

Submit exhibits for consideration in the following categories: Environmental Site Specific Installation; Curated Group Exhibit, Individual or Two Artist Exhibit, and Community Programs. invited to participate in 2010 at The Works Art Market and Food Street (**deadline Feb. 15, 2010**) and Street Stage (**deadline Mar. 15, 2010**). Application at www.theworks.ab.ca

The City of Edmonton Story Contest 2009/ Submit Stories by **Fri, July 31**, 2009, to take part in the contest. Info at: EdmontonStories.ca

Call to Artists – West Edmonton Skateboard Park Artwork Competition are requesting proposals for artworks depicting the skateboard culture, and will be installed at the West Edmonton Skateboard Park, Callingwood District Park, 178 St, 69 Ave. **Deadline July 31**; T: 780.944.5450 E: susan.meunier@edmonton.ca

Edmonton production company currently casting for the following roles:
Male, 40's - Good-looking, business-like with a good sense of comedic timing. Role: Head of a successful media corporation.
Male, 40's or 50's, goofy look preferred with a great sense of comedic timing. Role: Dysfunctional, scruffy, and ill-at-ease partner in a successful media corporation.
Male, 20's - Dashingly handsome, hip and cool. Role: Vain and superficial model concerned with appearing hip and sophisticated has been hired to play the part of a businessman and does it poorly.
Male, 40's or 50's - Speaks with a heavy accent (pref East Indian), short and somewhat heavy. Role: Bad actor who has been hired to play a businessman and does it badly.
Auditions: July 18th, 2-5pm, downtown Edmonton. Send headshot and resumé to andrew@mediabone.ca for info and to schedule audition. Info: http://www.mediabone.ca

Flatbed Productions is looking for girls 18-35 for Edmonton's 1st hot rod pin-up girl calendar event on Aug 21, 09. Go to Flatbed Productions group on Facebook or call Paul 780.270.4886

OLD STRATHCONA YOUTH SOCIETY IS LOOKING FOR DONATIONS OF MEN'S AND BOY'S CLOTHING, AS WELL AS ART AND MUSIC SUPPLIES. 780-496-5947 NKENNEDY@OSYS.CA

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The one true way

Dear Readers:

WebMD sent out this slightly goofy "10 Amazing Health Benefits of Sex," an article virtually identical to dozens of others I've dutifully read. Among the benefits of "healthy loving in a relationship," according to the article (summaries mine) are:

ALT. SEX
altsex@vueweekly.com
Andrea Nemerson

1. Less stress Volunteers kept sex diaries and were then subjected to stressful situations. "Those who had intercourse had better responses to stress than those who engaged in other sexual behaviours or abstained."

Neat. I'm interested to note that it's intercourse, rather than other sex acts. Added to the older study that found that feel-good hormone levels spike after intercourse but not masturbation, it's starting to look like penis-vagina intercourse produces a unique hormonal response and possibly provides unique payoffs in the health-and-well-being department. It would be nice if someone thought to check whether intercourses available to the non-p/v-sex-having population produce similar effects.

2. Immunity People who have sex once or twice a week produce more immunoglobulin A (IgA), an important antibody to common infections. Subjects who reported having less or a whole lot more sex have lower IgA.

Huh. Moderation in all things, right? I guess we shouldn't be surprised to find it applies to sex. But does it; or were there other factors here? Maybe the high- IgA moderates were in committed relationships, while the nevers were lonely and the horn-dogs were sleeping around? Who knows?

3. Calories "30 minutes of sex burns 85 calories or more," claims WebMD. "It may not sound like much, but it adds up: 42 half-hour sessions will burn 3570 calories, more than enough to lose a pound. Doubling up, you could drop that pound in 21 hour-long sessions."

I've seen umpteen versions of the ridiculous sex/calories breakdown and this might be the silliest yet. Forty-two half-hour sessions (of apparently extremely energetic pumping; if you want foreplay or a kissing break you'll have to budget extra time) will take most couples months to achieve, and few people rack up anything like 21 hour-long sessions in a lifetime. You'd be better off on a treadmill.

4. Cardiovascular Researches found that neither having nor not-having sex was correlated with strokes, which is nice. More impressively, they "also found that having sex twice or more a week reduced the risk of fatal heart attack by half for the men, compared with those who had sex less than once a month."

Again, there may be other factors here, since the heart-healthy guys presumably had partners, and both loneliness and the death of a spouse are highly correlated with dropping dead. Broken hearts cause broken hearts. Still, nice news for older men who do have partners.

5. Self-esteem "Boosting self-esteem was one of 237 reasons people have sex, collected by University of Texas researchers and published in the *Archives of Sexual Behavior*."

Hahaha! Two-hundred and thirty-seven is a mighty big number. You could fit anything in there. Reason # 6: Getting partner to leave you alone so you can go to sleep. Reason # 33: bored. Reason #235: free rent.

6. Intimacy Sex and orgasms raise levels of oxytocin, the famous bonding, trust and generosity hormone. The article goes on to cite a study showing that women's levels of oxytocin rise after "warm contact" and hugs with their husbands, but you don't need sex to get that.

7. Pain "In a study published in the *Bulletin of Experimental Biology and Medicine*, 48 volunteers who inhaled oxytocin vapour and then had their fingers pricked lowered their pain threshold by more than half."

8. Prostate Cancer "Men who had five or more ejaculations weekly while in their 20s reduced their risk of getting prostate cancer later by a third."

There are a lot of similar studies supporting this. And finally, a clear benefit not dependent on male/female intercourse! Any old ejaculation will do it.

9. Sleep Oxytocin and exercise promote sleep, and lack of same is correlated with every bad thing from divorce to weight gain.

That's ... nine. I lost one somewhere.

Of course, few of us need a specific reason to have sex, nor are we likely to be sufficiently motivated by any of the above to go get some if not already inclined. As for the slightly worrisome implication that emerges from these articles that there is one true (straight, vanilla, monogamous) sex-style that is good for us, well. If we want research into the cardiovascular effects of polyamory or immune responses to S&M, we're just going to have to do it ourselves.

Love, Andrea

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Love Jasper National Park? Play guitar? Keys? Banjo? Fiddle? Join McCoy Simonson's Rocky Mountain Outfit. E: McCoy at mccoysimonson@soniclandscape.ca for info

Drummer and Bass player required for original recording project. Infl: Beatles, Dylan, Neil Young, Mark Knopfler, U2, Steve Earle. South-side rehearsal space, equipment on site. Byron Old School Sound: 780.297.7289

WANTED: JAMMERS for open public monthly jam on the second Sunday of the month at 9119-128A Ave. Rock, country & old time music. Ph. 780.973.5593, randyglen@JumpUpDj.com

VOLUNTEER

Volunteers needed! for 2nd Annual Alexander Keiths CELTIC FESTIVAL at Hawrelak Park Aug 14/15th, info@albertblain.com or ph: 780.868.7236

VOLUNTEER–FREEWILL SHAKESPEARE FESTIVAL, runs until July 26, outdoor theatre for Front-of-House during this summer's productions of *Titus Andronicus* and *Comedy of Errors*. Info: Cassandra at 780.425.8086, volunteer@freewillshakespeare.com

Homeward Trust Edmonton/Board Recruiting 2009: Learn about our work online: www.homewardtrust.ca. If interested **send applications and resumes by July 31,** 2009 to: Brandy Ritchie, Executive Assistant c/o Nominating Committee, Homeward Trust Edmonton 6th Fl, 10242-105 St Edmonton, AB T5J 3L5. For info, contact Brandy Ritchie 780.944.5701

The Support Network: Volunteer today to be a Distress Line Listener. Apply on line at: www.thesupportnetwork.com or call 780.732.6648

SERVICES

Have you been affected by another person's sexual behaviour? S-Anon is a 12-Step fellowship for the family members and friends of sex addicts. Call 780.988.4411 for Edmonton area meeting locations and information, or visit www.sanon.org

SACE–Public Education Program: Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, info, counseling, public education. T: 780.423.4102/F: 780.421.8734/E: info@sace.ab.ca; www.sace.ab.ca/24 Hour Crisis Line: 780.423.4121

Are you an International Medical Graduate seeking licensure? The Alberta International Medical Graduates Association is here to help. Support, study groups, volunteer opportunities–

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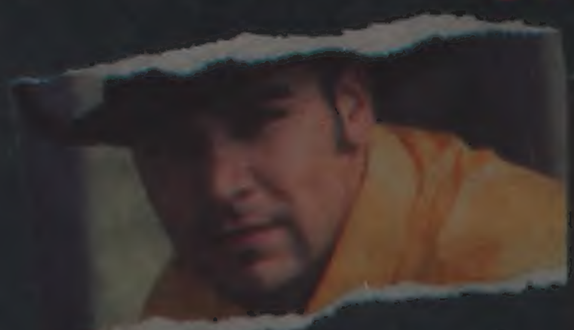
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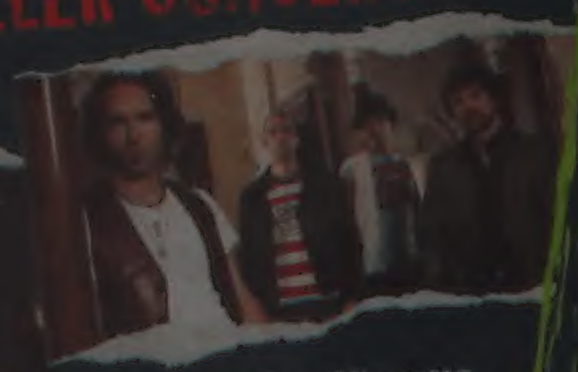
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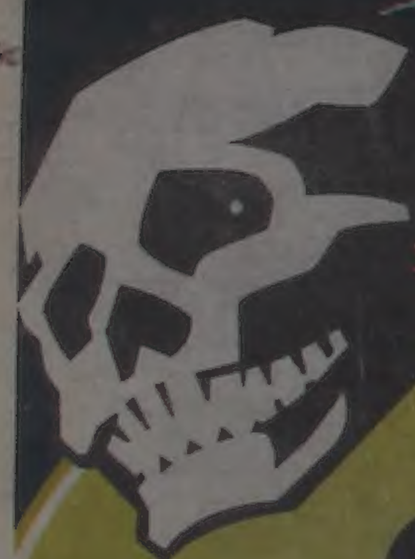

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